

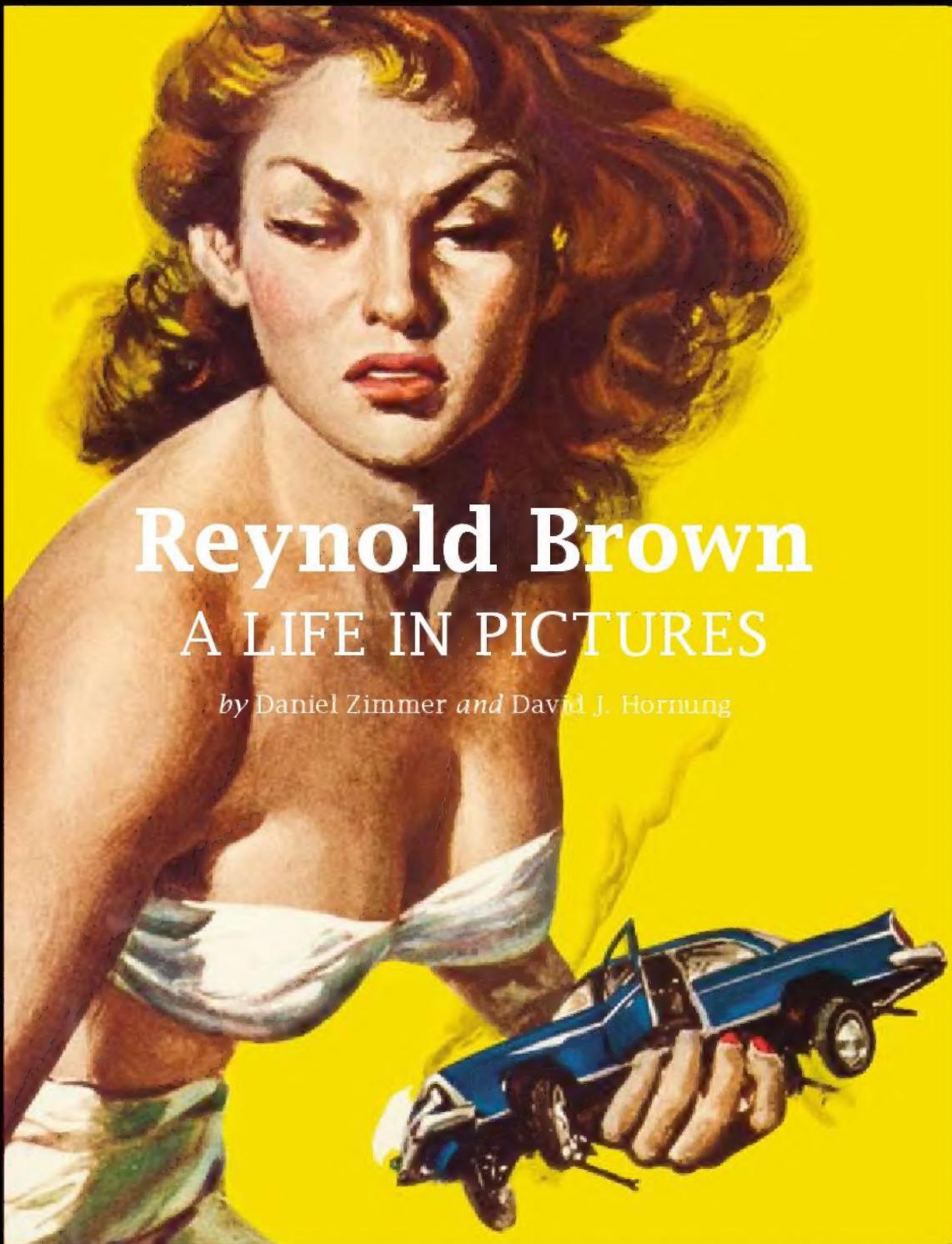
# Illustration



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by Daniel Zimmer and David J. Hornung

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# Illustration

VOLUME ONE, ISSUE NUMBER THREE REISSUE – SUMMER 2009

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## From the Editor...

Welcome to my third fabulous “reissue” of *Illustration* magazine! As before, this newly revised edition is a re-imagining of the original publication, and contains new artwork, new layouts, and no advertising. As each previous reissue has proven to be successful, I eventually plan to reprint all of the sold out numbers. As long as you keep buying them, I will keep reprinting them. Thank you for your support!

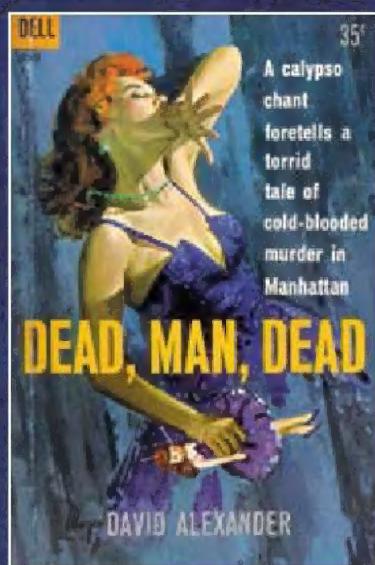
The first story in this issue concerns the wonderful paperback art of Robert A. Maguire, and is written by Gary Lovisi, publisher of *Paperback Parade* magazine ([www.gryphonbooks.com](http://www.gryphonbooks.com).) A new book on Maguire entitled *Dames, Dolls, and Gun Molls* by Jim Silke has just been published by Dark Horse Comics, and it's a great collection all of you should seek out. Maguire's daughter Lynn also maintains a wonderful website at [www.ramaguirecoverart.com](http://www.ramaguirecoverart.com), where you may buy giclee prints, books, t-shirts, and other merchandise. Check it out!

The second feature in this issue concerns Eugene Iverd, one of the fantastic cover illustrators from *The Saturday Evening Post*'s Golden Age. Thanks to Dr. Donald Stoltz, Jean Ericson Sakumura, and Lynda J. Farquhar for their in-depth article on Iverd, a brilliant and often over-looked illustrator. The text of this article was originally prepared for an Iverd family reunion, and I am very happy to be able to publish this story here for the first time. Lynda assisted me tremendously in aquiring images for this article, and without her there wouldn't have been much to look at. Dennis Chapman and Stephanie Gaub of the Erie County Historical Society were also very helpful and allowed me to photograph original paintings from the museum's collection. Pete Gool was the photographer, and I thank him for working me into his schedule on such short notice and for doing such a fine job.

If you are just discovering *Illustration* magazine for the first time, please be aware that there are 26 more great issues for you to discover! Each issue is filled with stories and artwork documenting the history of some of America's greatest illustrators. Don't miss a single issue—be sure to subscribe today!



Dead, Man, Dead, 1961. Oil on board, 20" x 30". Collection of Bruce Kimmell



# The Magic of Robert A. Maguire

by Gary Lovisi

You can not deny it. If you have ever seen a paperback cover painting by Robert Maguire, you know the man makes magic. His work comes through with passion and brilliance on every painting he has done in his fifty-year career.

Bob got his start in the paperbacks in 1949, and has continued primarily as a paperback illustrator. He also had a ten year stint illustrating greeting cards in the 1970s. At present, he is a successful fine artist.

In a recent interview, Bob told me how he got started. "A well-known advertising illustrator Ernie Bowman introduced me to Frank Reilly at the Art Students League. There was an entrance line a mile long of people trying to get into his class. But this friend got me right at the top of that list and I went right in, and I was off and running."

Bob began his first work for Trojan Publications with cover art for their line of small "pocket" pulps with titles like *Hollywood Detective Magazine* (October 1950), on which he painted his own face in the background (his first wife appears as the female model.) He did another cover for *Pocket Detective Magazine* (November 1950), this time a gorgeous woman holding back a killer with a gun. He did three of the eight covers for this pocket-size pulp series. Bob worked for Trojan about a year and received \$75 per cover painting.

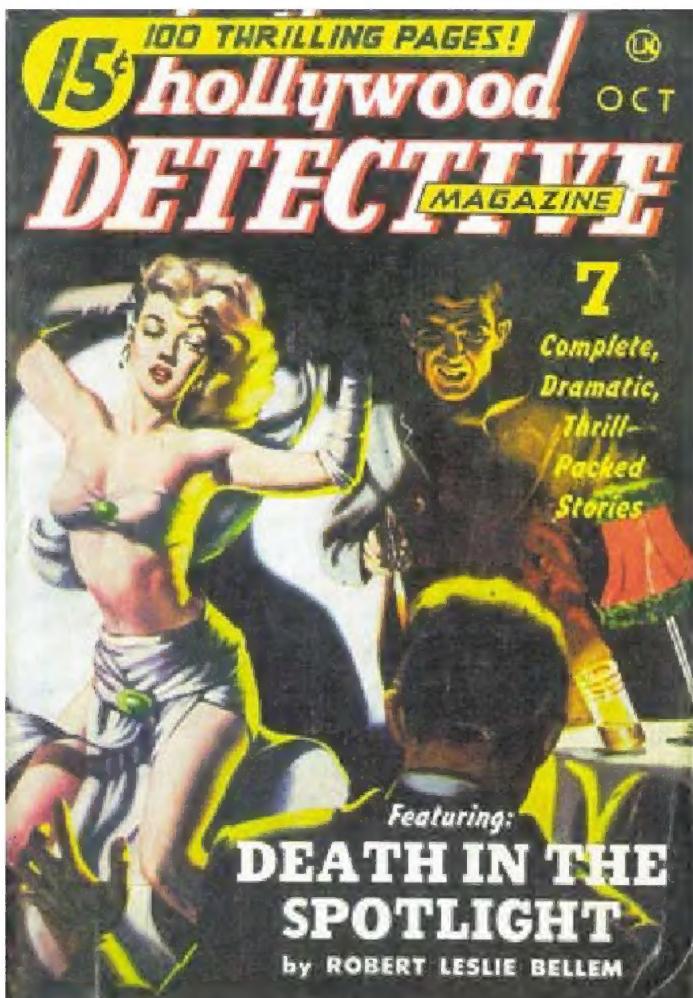


Robert Maguire at a cocktail party, circa 1960s

"They were all in the same vein, guys with huge pistols, with fire coming out of the end of them," Bob says with a smile remembering those early paintings. "It was a beautiful time, I was earning a living without doing a 9-to-5 job. The big deal then was to get into the magazines. At that time I didn't have aspirations to do fine art."

From then on his career blossomed and he would go on to do over 600 paperback cover paintings through his five-decade career. His classic period though, was the '50s and '60s. That work is revered today by collectors of vintage paperbacks and of fine original art. Bob would return to paperback illustration in the '80s and '90s with a more mature and classical style which still exhibited his trademark passion for beautiful women in finely crafted art.

One reason for this popularity is the subject matter. To be sure, Bob painted what he was told to, according to prevailing norms of the times and what art directors wanted depicted on their book covers to make a sale to the book buyer—then predominately male. However, Maguire was so adept at female images that they have become some of the best and most memorable of that era. Maguire's women are special; they exude beauty and excitement, and also quite a bit of danger. Bob is a master of painting the female form, and he excelled in the image of the noir femme fatale, a vintage



*Hollywood Detective, October 1950*

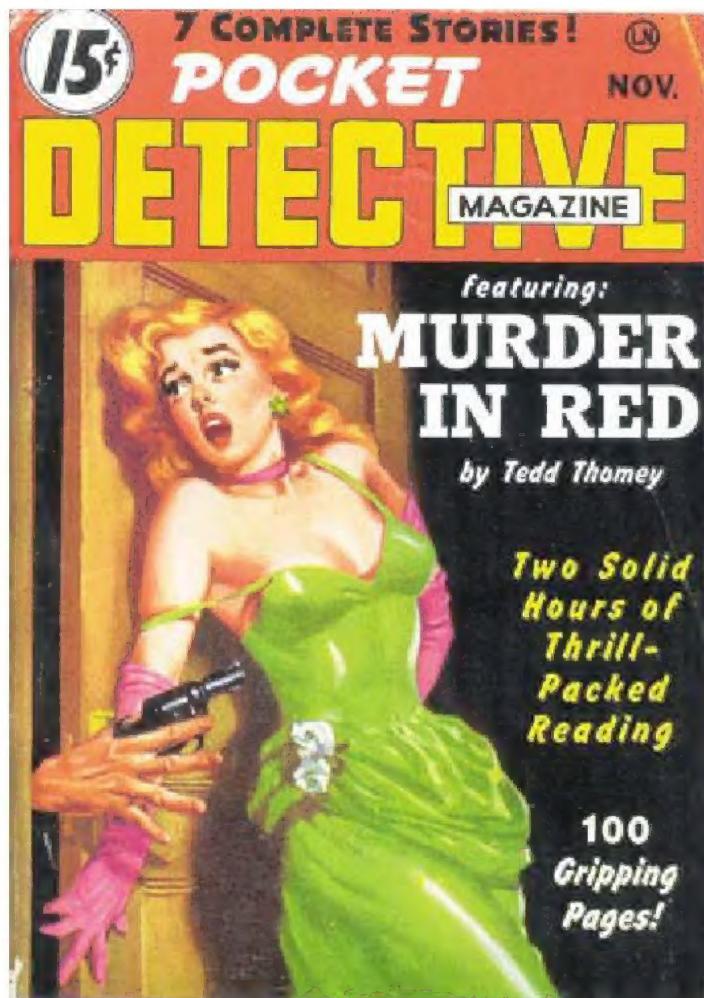
paperback icon. His women were full of passion, but somehow down to earth and approachable—though sometimes at your own risk. Exciting and dangerous are two words that come to mind when thinking about Maguire's women painted during this period.

Maguire's remarkable women appear on cover paintings such as *Death Watch* by John Dickson Carr (Berkley Book #G101), where we see a typical Maguire woman standing fearfully before a huge clock. Is time running out for her? In *Pattern For Panic* by Richard S. Prather (Berkley Book #362), we see one of his quintessential femme fatales, cold, aloof and deadly. Another favorite is the doll on *Private Eyeful* by Henry Kane (Pyramid Book #G-432). These are only three of the many classic Maguire women. We all have our own favorites.

Another reason for his popularity is his fine craftsmanship as an illustrator. Everything in a Maguire painting fits, all aspects of the painting work, they come together to give us an image that has true impact. Images and situations are depicted with precision, accuracy and passion. You never forget a Maguire painting or one of his paperback covers.

One of Bob's most successful devices is the use of shadows cast by such items as venetian blinds, palm trees, or prison bars. Examples are shown with the use of bars on *Morals Squad* by Samuel Krasney (Ace Book #D-336), or the drapery used in *Wild to Possess* by Gil Brewer (Monarch #364).

The fantastic image of a nude woman forming from the



*Pocket Detective, November 1950*

smoke of an opium pipe in *Black Opium* by Claude Farrere (Berkeley #G-120), is one of his most dramatic and memorable paintings. It is also an incredible erotic image, and one of the greatest of all paperback covers.

Effective use of shadows also increases the drama of the paperback image, such as the shadows made by menacing juvenile delinquent punks in *So Dead My Lovely* by Day Keene (Pyramid Book #G-395), or the woman hiding in the shadows of a jail cell on the cover of *Female Convict* by Vincent G. Burns (Pyramid Book #G-549).

Both shadows and bars combine to create an intense cover depicting five reform school girls in *Born Innocent* by Creighton Brown Burnham (Pyramid Book #F-729). These images tell stories in and of themselves, separate from the books they illustrate. We want to know what led up to that moment in time depicted by the cover painting, and what will happen next. That is a key component in great art.

Other examples abound. The close-up of a terrified woman's face superimposed over a dead male body works effectively for the crime novel *The Bleeding Scissors* by Bruno Fischer (Signet Book #1256). A big red "X" covers the image of a woman on the painting for *The Private Eye* by Cleve F. Adams (Signet Book #1405). Talking to Bob about this one he said, "The title didn't ring a bell until you mentioned the big red 'X'. To me, that was a very successful painting." Then there's the stop sign used in the cover painting of *Stopover for*

BERKLEY



BOOKS

G-120

35c

# BLACK OPIUM

*Claude  
Farrère*



COMPLETE AND UNABRIDGED

945  
A BANTAM  
BOOK  
Every Book Complete

A Shocking Novel of Teen-Age Gang Life  
in the Slums of Manhattan

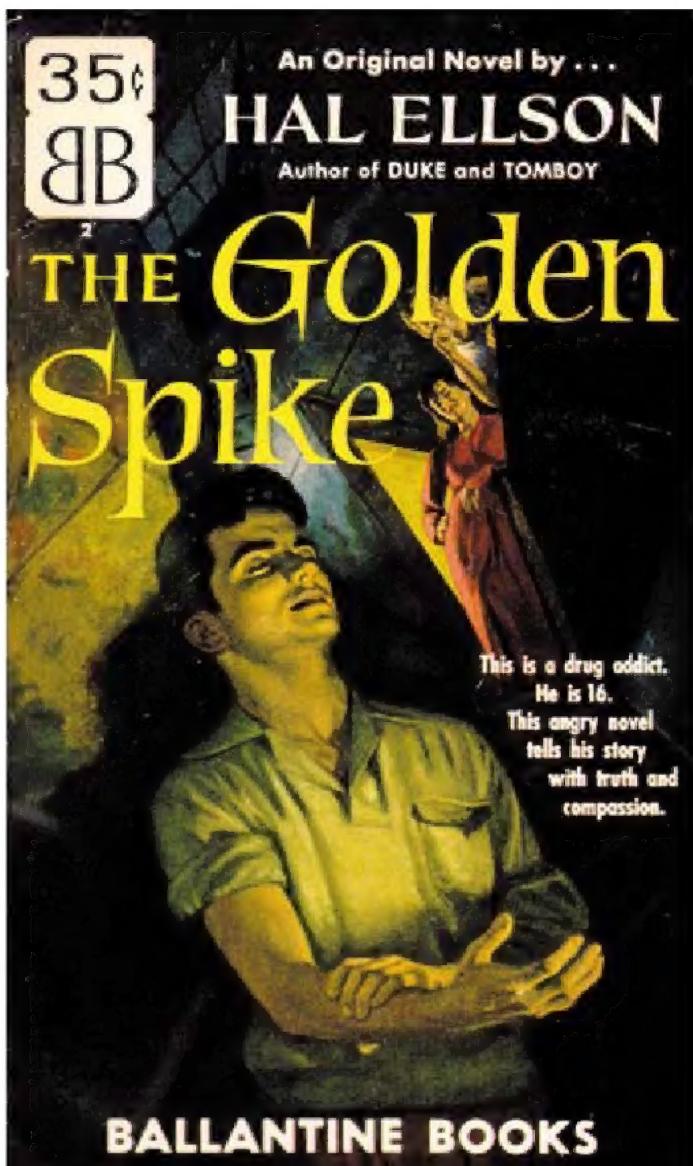
# TOM BOY

HAL ELLSON

*With an introduction by  
the noted psychiatrist  
DR. FREDRIC WERTHAM*

Complete and  
Unabridged

Bantam Book #945

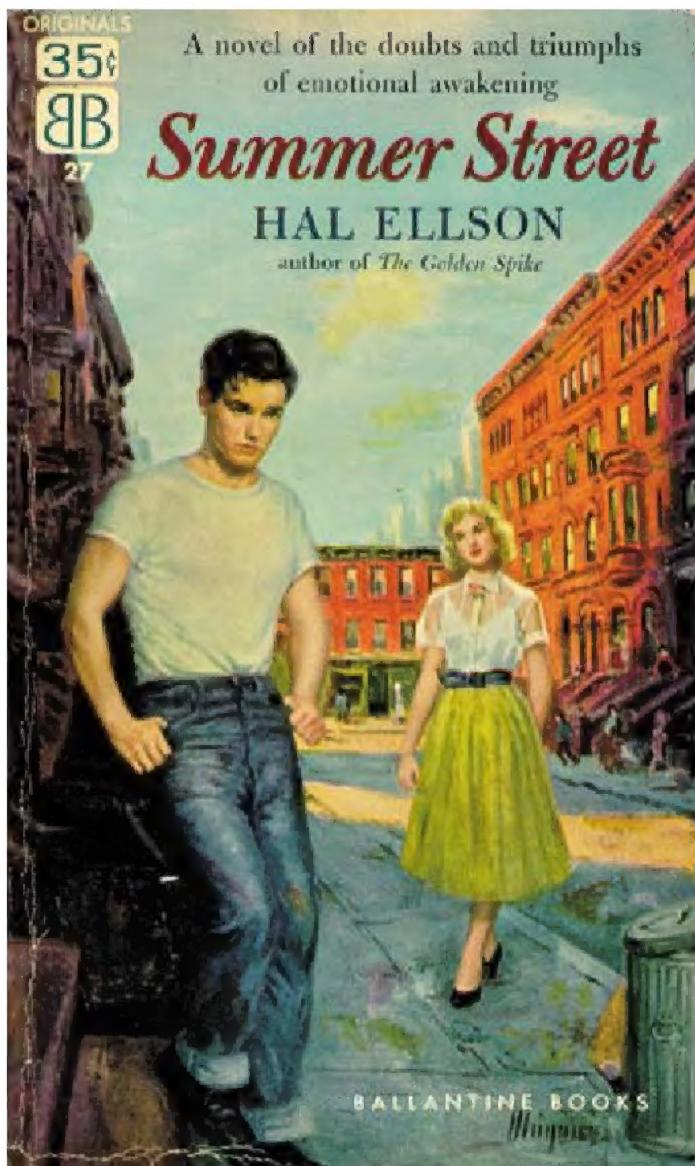


Ballantine Book #2

*Murder* by Floyd Mahannah (Signet Book #1268), another effective touch that adds menace on a crime cover when juxtaposed with a terrified woman.

One of Bob's best and most effective femme fatale paintings has to be the one used for the cover of *Stone Cold Blonde* by Adam Knight (Signet Book #1322). Here we see a hard, beautiful, but very deadly dame with a gun—and you know she is going to use it. I think it's the ultimate femme fatale image and the ultimate 'girl with gun' paperback painting of the era. Bob says, "This one was a little more sophisticated, the single girl by herself. That's where I sort of got a reputation—if I had one at all—of being able to do a pretty girl, an attractive girl. That seemed to be the name of the game. Artists who can't do pretty women just don't get by as well as guys like McGinnis and others. McGinnis' women are classier than mine. His have a lot more sophistication."

One of Bob's favorite cover paintings is the one he did for *Tomboy*, a juvenile delinquent novel by Hal Ellson (Bantam Book #945). This was also his first mass-market paperback painting, done for Don Gelb at Bantam in 1951. "I read that



Ballantine Book #27

book and enjoyed it. I had an idea what it was about and just tried to do a girl who wanted to be one of the gang. There was a clinch scene off to the side and she's looking on rather enviously, smoking—in those days everyone smoked. I was trying to imitate Avati's style."

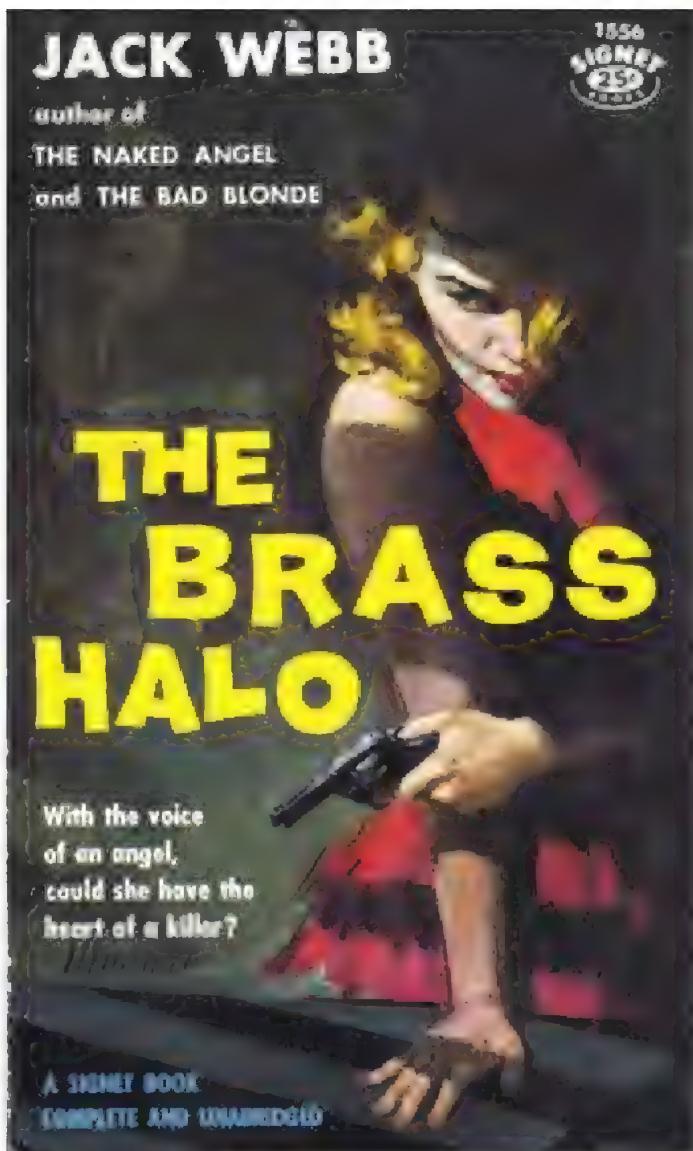
About Jim Avati, a living legend, and an artist who influenced all cover illustrators, Maguire reminisced, "...we (artists) honestly appreciated the way Avati painted and wished we could do as well. His work was also very popular with art directors. The main reason was, we admired Avati's work. Still do, for that matter."

Maguire was a master of gritty realism in the Avati style early on. It blossomed in some of his early Ballantine covers, in his historical cover paintings, and in cover art done for such books as *Parole Chief* by David Dressler (Bantam Book #1092), where passion mixes with serious social issues of the day.

When Ian Ballantine left Bantam Books to begin his own imprint, Ballantine Books in 1952, Bob Maguire was one of the artists who did work for the new outfit. "Ballantine

Original illustration for *To Find a Killer*, Signet  
Book #1241, 1955. Oil on board 27" x 16.5"



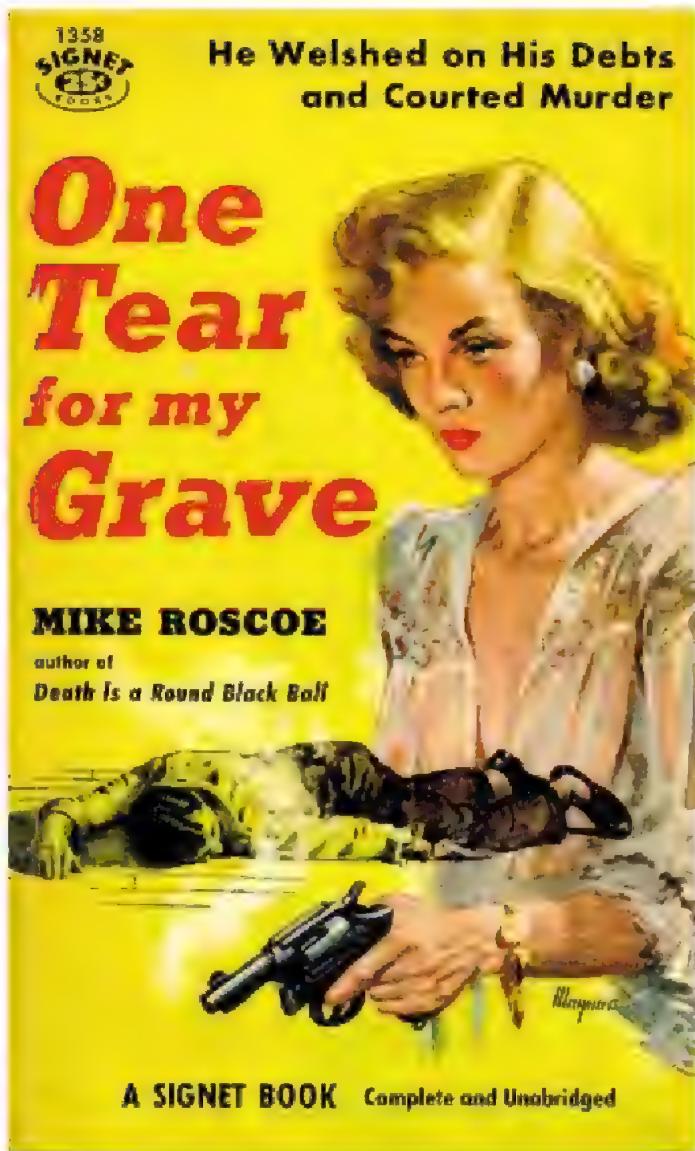


Signet Book #1556

knew all the artists that worked for Bantam. He asked us to work for him. But Bantam prohibited us from working for Ballantine. Didn't matter, we worked anyway."

Maguire did some of his most dramatic paintings for Ballantine, including two that became stunning wraparound covers for books by Hal Ellson: *The Golden Spike* (Ballantine Book #2) and *Summer Street* (#27). These deal with drug use, juvenile delinquency, and urban poverty themes, and show that he was more than capable of doing fine art in the Avati style. It is rich, detailed and memorable. Bob also did cover paintings for *Tides of Time* by Emile Danoen (#6) and *Concannon* by Frank O'Rourke (#10). This last was unique because it was a dust jacketed paperback, the only Ballantine paperback to have one. Maguire did the art only for the dust jacket and it is a scarce item today.

Bob did at least three more stunning wraparound covers, this time for Graphic Books historical novels in the 1950s. These include *Swords for Charlemagne* by Mario Pei (#G-219); *Rogue Royal* by Donn O'Hara (#G-212) and *The Golden Blade* by John Clou (#G-209). This is incredible fine art that



Signet Book #1358

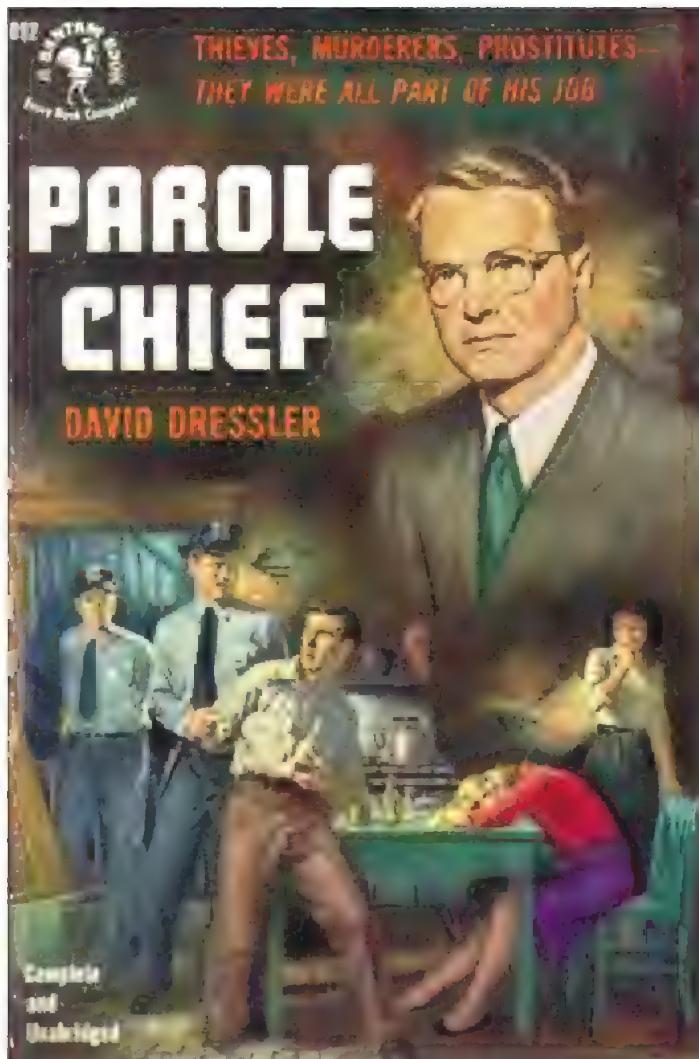
stands with the best of the Avati style.

Perhaps one of his most erotic historical paintings was the one he did for *Sodom And Gomorrah* by Paul Ilton (Signet Book #1399). The cover blurb says, "Passions and debauchery explode in history's most wicked city," and for once the blurbs were accurate. It also has one of Bob's sexiest women!

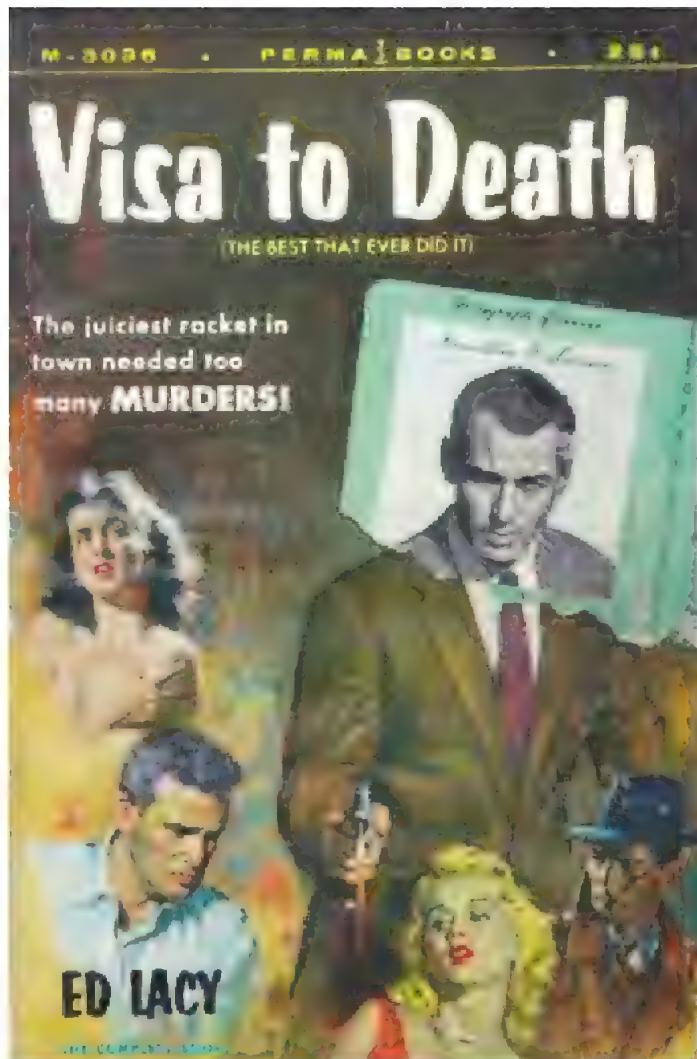
Bob Maguire is a slender man of medium height, and though he admits to being in his 80s, he appears and talks with the energy and good humor of a younger man. He's an outgoing gentleman, full of great stories from the old days and with a down to earth sense of humor. He's been married to his second wife Jan for over 20 years.

Some of Bob's favorite paperback illustrators are Jim Avati, Stanley Meltzoff, Barye Phillips, Mitchell Hooks, James Meese, Walter Popp, and Charles Binger. Many of these are long-time friends as well.

These days Bob paints for himself, and he paints what he likes, usually fine art landscapes and still-lifes, which he does for his own personal enjoyment. Many of these recent paintings are displayed upon the walls of his New Jersey home and



Bantam Book #1092



Perma Book #M-3036

they are quite striking. This work shows an entirely different aspect of this artist's enormous talent, as well as his evolution into a fine artist. Recently Bob has been having quite a bit of success with his fine art gallery work. Further magic that Bob Maguire weaves on canvas and brings to life for his many admirers to enjoy.

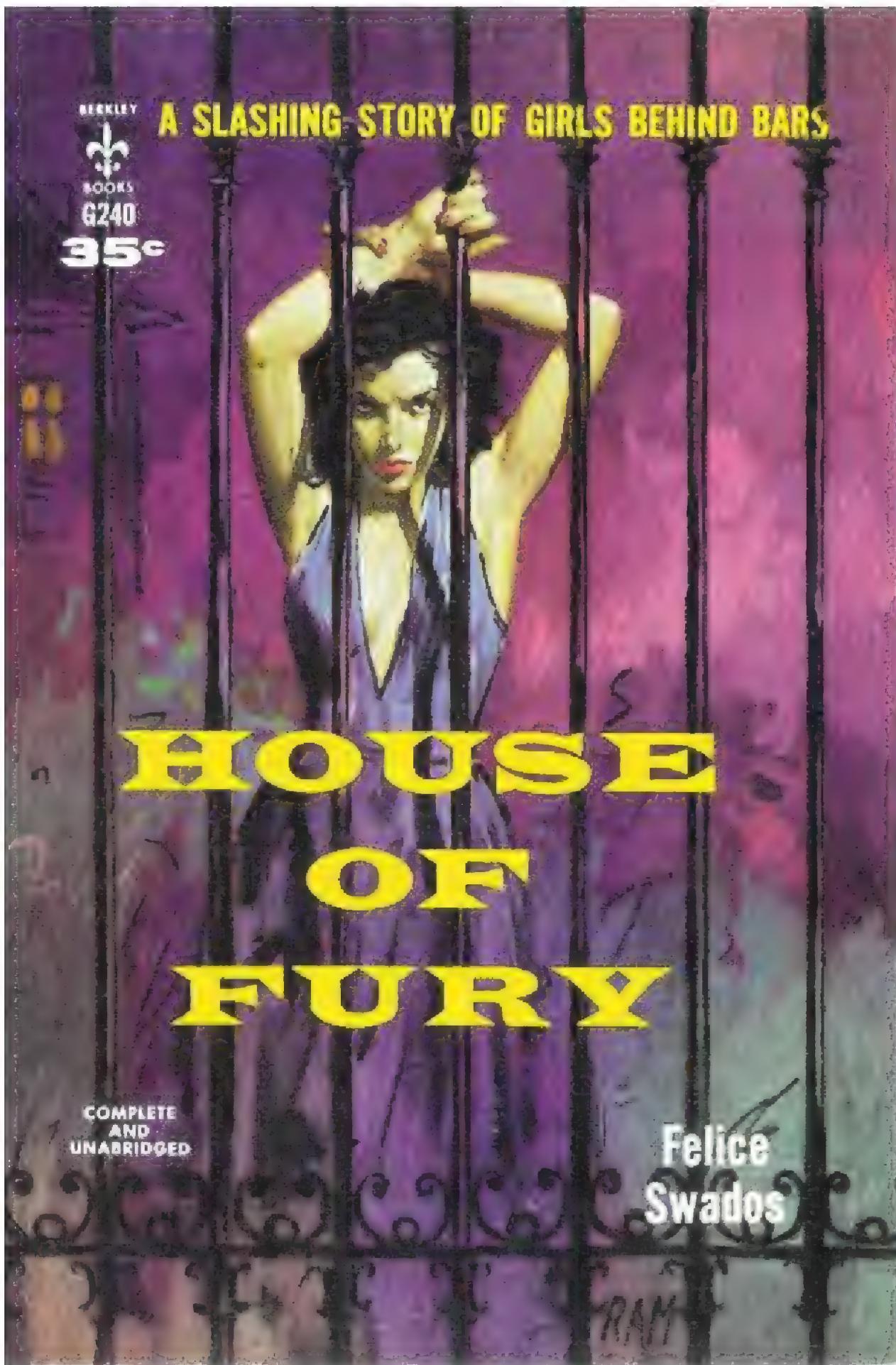
Bob smiles and says, "I'm always trying to do a piece of figure work, semi-nude, that looks like it was done by Degas."

Maguire's cover art resume reads like a Who's-Who of the paperback publishing outfits of the vintage era. He did paintings for covers on almost every major publishers product, including Ace, Lion, Avon, Bantam, Pyramid, Beacon, Ballantine, Berkley, Signet and Monarch. Many of these marvelous paintings have since become classic images that have magically transformed mere 25-cent paperback books into gorgeous vintage-era icons and collectibles. The original paintings—unfortunately Bob doesn't own any of these, for they were kept by the publishers and dispersed over the years into private collections—have become prized fine art in and of themselves.

One of Bob's hey-day periods was when he did cover paintings for Signet Books in the mid-to-late 1950s. "I didn't have much to do with Weybright," Bob recalls about Victor

Weybright, one half of the Signet Books team. The other publisher was Kurt Enoch. "Kurt Enoch used to be around and I would see him. He was kind of severe, a little bit on the shy side. He didn't quite know how to relate to us artists. Of course we worked through John Lagakis, the art director there, and we dealt with Legakis very easily. Most of us were aware that Kurt Enoch made a lot of money with Mickey Spillane's books. He also went out and published a lot of classic pieces—he probably didn't make much money on them."

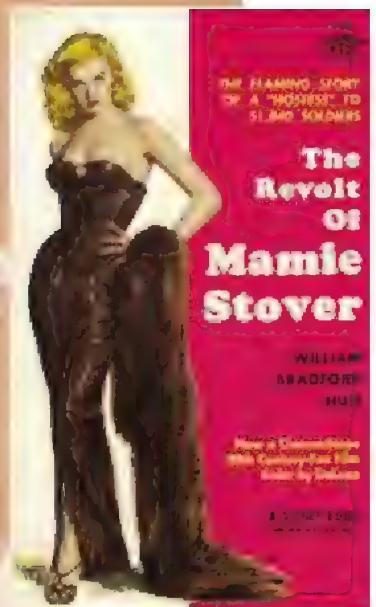
At the time, Signet's "Good Reading For The Millions" motto was a standard to which they seriously adhered, and they published many fine literary novels. They also published the popular Mike Hammer private eye novels by Mickey Spillane, and the 'steamy' Southern regional novels of Erskine Caldwell. These both made Signet a lot of money and kept them in business, allowing them to publish more literary works. Maguire never did a Spillane cover painting, though his dangerous femme fatale charmers would have been a natural for these books. One wonders what he would have done with, *I, The Jury*? Jim Avati did do some later cover paintings for Caldwell Signet reprints, and his covers are certainly responsible for some of the success of those books and their authors.



Berkley Book #G-240



Original illustration for *Guilty Detective Story Magazine*, June 1962. Oil on board. Collection of Tim Isaacsson



Signet Book #959

Original illustration for *The Revolt of Mamie Stover*, Signet Book #959. Oil on board. Collection of Tim Isaacson

BERKLEY  
BOOK  
G-101

35¢

JOHN DICKSON CARR

# DEATH WATCH

ANOTHER DR. GIDEON FELL MYSTERY



Berkley Book #G-101

1322



The Case of the Nude Beauty's Corpse

ADAM  
KNIGHT

# Stone Cold Blonde

*Mayur*

A SIGNET BOOK Complete and Unabridged

1256



His Wife's Past Led to Blackmail and Murder

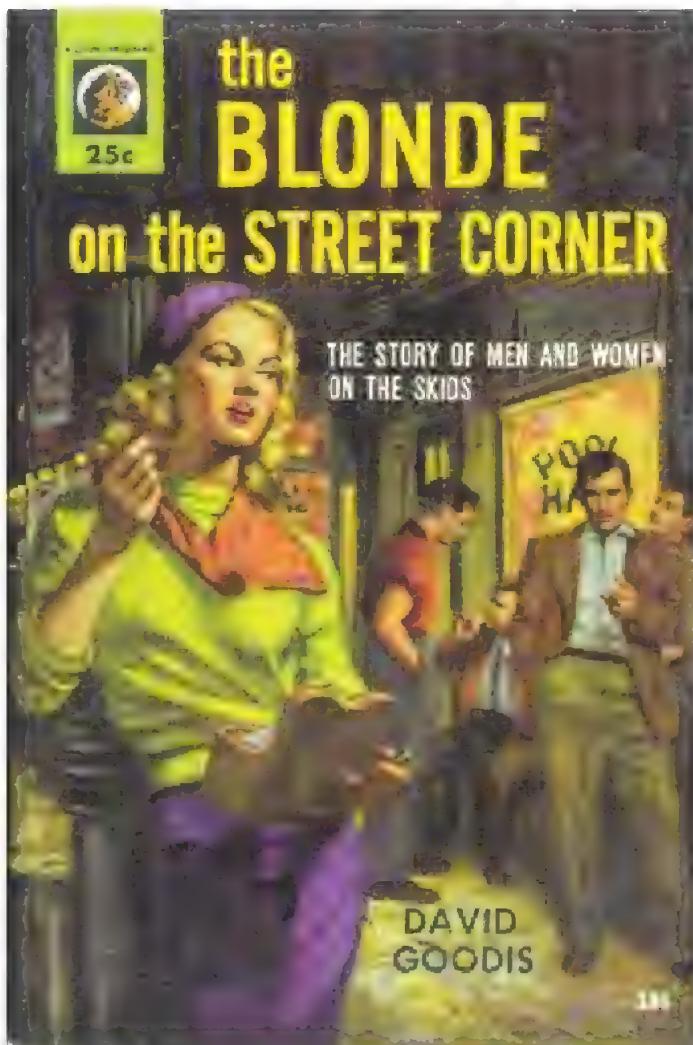
# The BLEEDING SCISSORS

Bruno  
Fischer



A SIGNET BOOK  
Complete and Unabridged

Signet Book #1256

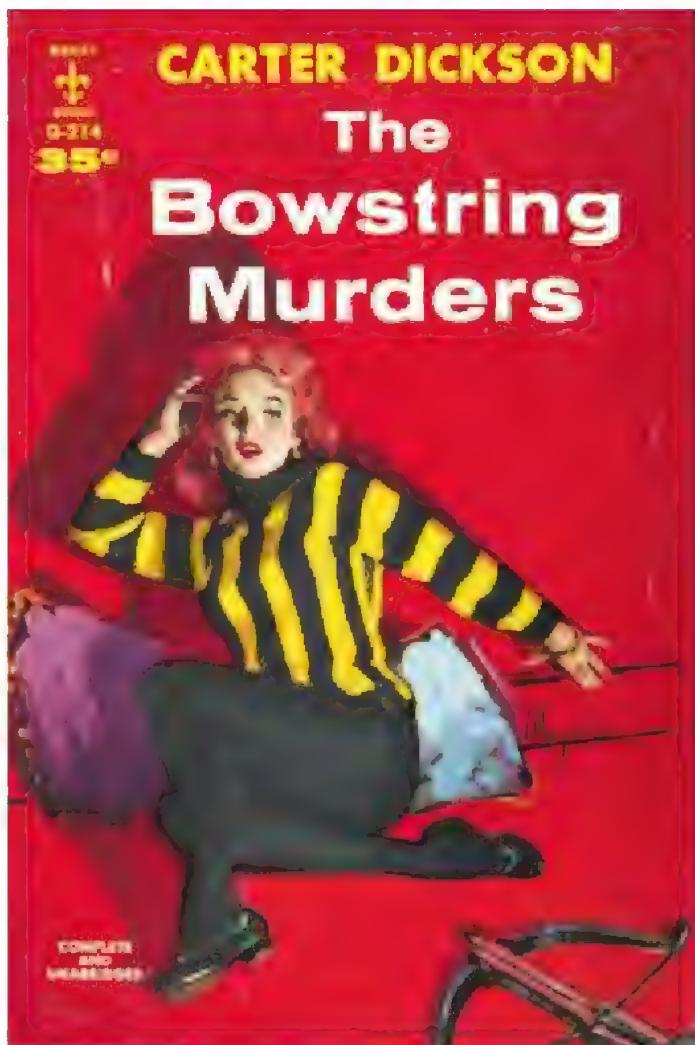


Lion Book #186

Bob had a short stint early on doing cover paintings for Martin Goodman's outfit, Magazine Management. They published Lion Books in the '50s, one of the first publishers of Paperback Originals (PBOs), but they had not originally been book publishers, coming to it through their newsstand magazine business.

Bob recalls, "I had a lot of covers that gave me little bits of agony, but mostly it was the Magazine Management books. The Lion Books. They always wanted to have the girl's neckline lowered. If you know anatomy you know where the breasts are. You'd lower it and you'd be right at the danger point. Then they'd want it lowered more. So all you did was take the whole anatomy with the line of the dress and move it down. The next thing you knew, you'd have the woman's bust line down around her ribs and they wondered why it didn't look right. There was no dealing with some of those people, they were so dumb."

Some good examples are the paintings Bob did for *Tall, Dark and Dead* by Kermit Jaediker (Lion #51, 1951), and *Valerie* by Jordan Park, a pseudonym of C.M. Kornbluth (Lion #176, 1954). In both cases gorgeous dames are practically falling out of their dresses in classic pulp good-girl art

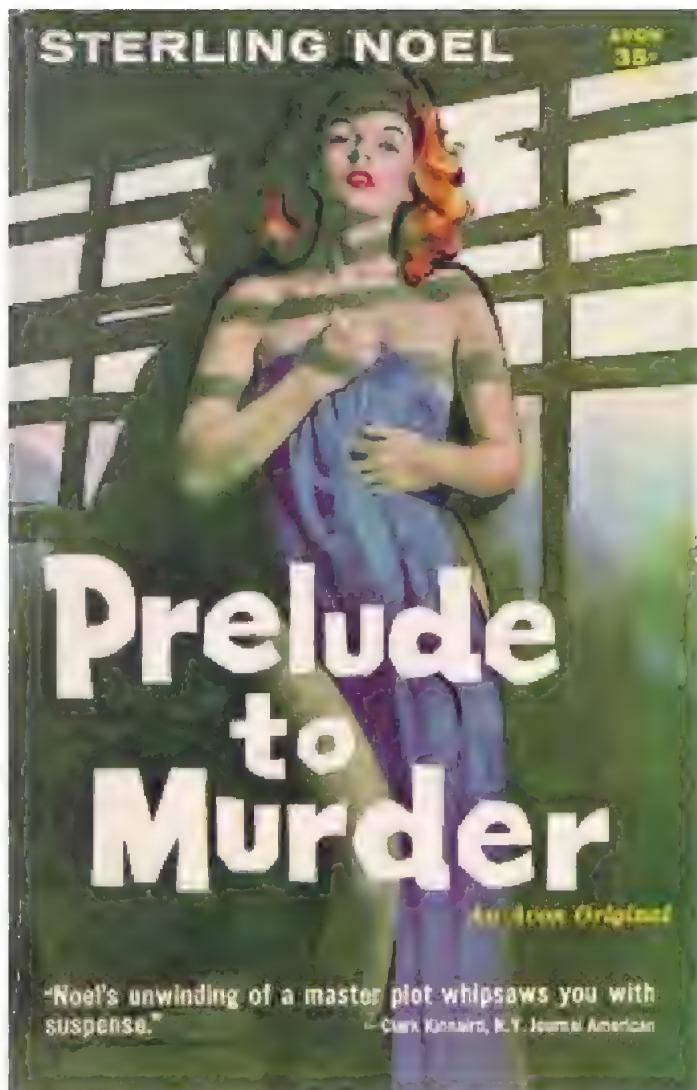


Berkley Book #G-214

excess. However, closer examination will reveal the extent of improvement and evolution in Bob's work on these two very similar images done in 1951 and 1954. Today the images are nostalgic fun, the books are very collectable, while the original paintings are highly prized illustration artwork.

Bob works from pencil sketches initially. When the art director chose a sketch, Bob would go home and hire the models and begin work, photographing models and himself in various positions, sometimes in costume and with props. From the pencil sketch and photographs of models he would produce a small color rough (or "study") about the size of a paperback cover, to show color composition and as a guide for his own use. Then he would begin work on the painting. The finished paintings were various sizes, but most were usually about 30 x 20 inches and scaled to paperback size. Bob's actual painting time on most projects was about four days, and he could do from three to four paintings a month. In the old days he wouldn't show the art director anything until he brought in the final painting. The unveiling must have been dramatic and breathtaking. "Then it was either, oh no, or they liked it," Bob laughs. "Most of the time they liked it."

Collectors with a good eye may recognize some of the



Avon Book #T-290

women in Maguire paintings from other paintings or book covers. It's no coincidence. Bob used the same models on many of his covers, the same women show up again and again. Sometimes with different hair color. Like old friends we recognize, or new ones we'd like to meet.

Bob worked from photos of models for many of his paintings. He remembers using the model Lila Lynn for paintings that became covers for *Pattern For Panic* by Richard Prather (Berkley Book #362). Blonde model Ginny Gaylor was also often used, she'd appear sometimes as a red-head or a brunette. Hair color was of no consequence in painting, and there were even paintings where Ginny appeared as the natural blonde she was. Gaylor was also the model used on the incredible painting for *Black Opium*.

One of Bob's few science fiction paintings was the sexy web-fingered woman done for *Superluminal* by Vonda McIntyre (Pocket Books, 1984). Here he used a famous model known for doing soap commercials on TV whom he transformed into a hauntingly beautiful alien woman.

A local New Jersey girl offered the inspiration for the woman on the cover of *The Bleeding Scissors* by Bruno Fischer (Signet Book #1256). Bob also remembers another model he



Panther Book #812

often used who went by the name of Chic James. She danced at the Copa and had a Mafia boyfriend. After a while he never saw her again. But you can see her on the cover paintings for *The Damned Lovely* by Jack Webb (Signet Book #1233), and *A Slice Of Hell* by Mike Roscoe (Signet Book #1216).

Bob's Berkley period ran from about 1956-1960, a long run of over 50 cover paintings, some of them outstanding. One from this period is the aforementioned painting for *Black Opium*, but there were many others. *House of Fury* by Felice Swados (#G-240) featured another incredible woman-behind-bars cover painting, a gorgeous haunting image. For John Dickson Carr's *The Eight of Swords* (#G-48) that same Maguire blonde shows up again—this time menaced by a man's hand holding a very long and very pointed sword. It's a great pulp image, an update of the old terror pulps made fresh again on the cover of a classic crime novel.

"The art director there at Berkley, Tom Dardis, who was more of an editor, was very easy to work with. He would just give me a book and say, go through it, try to pick out the action scenes and go ahead and do a cover. Sometimes he'd just let me go ahead and do it, I wouldn't even have to show him a sketch."

DELL

FIRST  
EDITION

B158

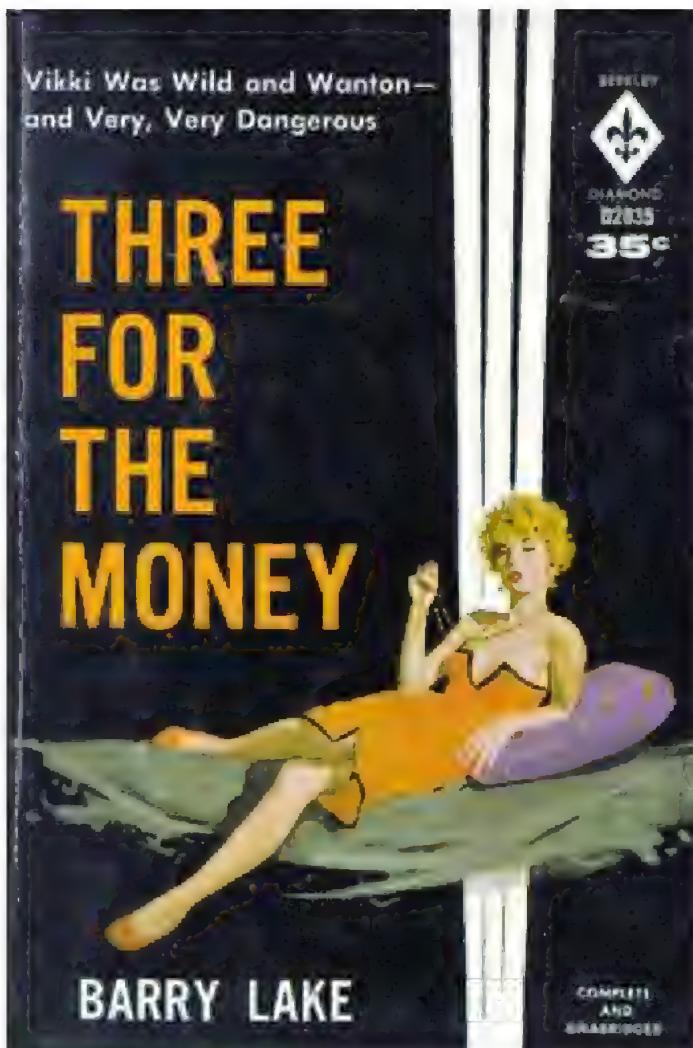
# MAN BAIT

He was a wolf  
in the  
asphalt jungle,  
fair game  
for a tigress  
on the prowl.

## JACK LISTON

*Illustration:*



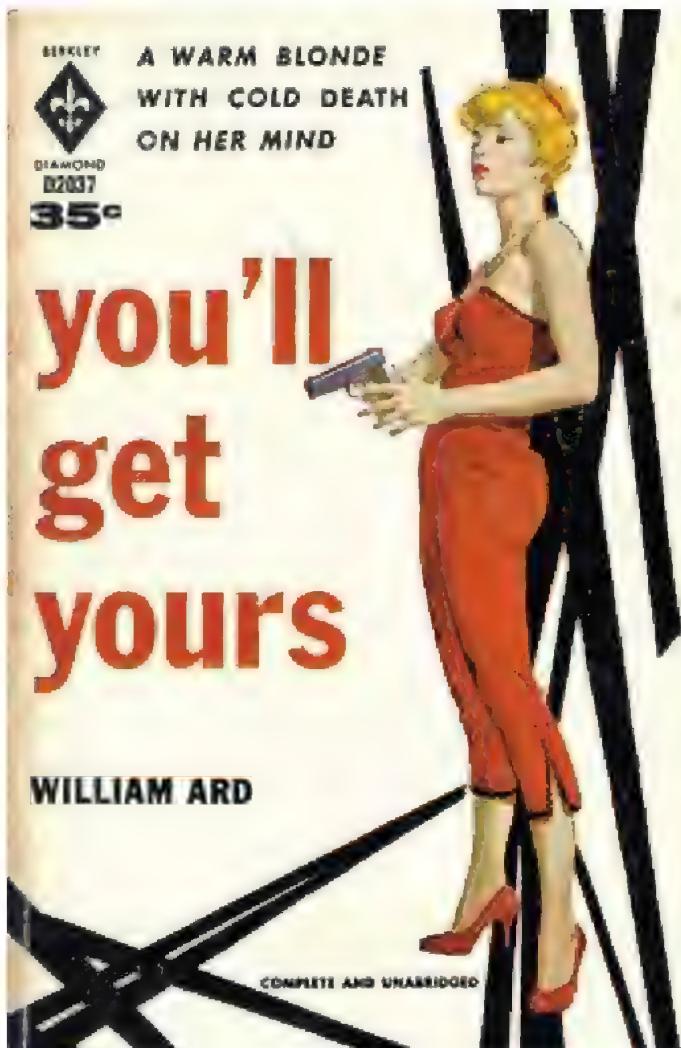


Berkley Book #D2035

Something Dardis said made an impression on Maguire when they met years later. Bob thanked him for all the work he had sent his way and Dardis remembering him said, "Oh, yes, Bob Maguire, you always did a credible job." This sort of deflated Bob at the time, but then Dardis added, "When I gave you a job I knew you were going to get it in on the day you said." Bob then realized that half of this business was being dependable.

It's the melding of the creative side of the art business and the business side. Bob adds, "Very few artists have a good business outlook. Artists seem to be a fraternity, we compete with each other but it's a friendly competition, and almost always with guys helping each other. You know, they'll show you a painting, ask what's wrong, and you help them fix it. But the guy he's helping might do him out of a job next week."

Bob didn't read most of the books he illustrated, he only read some of the so-called "important" books before beginning the illustrating process. "Most of the art directors would tell you they wanted a pretty girl with a gun. Sometimes they would give me a fact sheet which gave me a vague idea of what they wanted. It was really up to the artist in many cases, because an editor in his sterile office couldn't possibly con-



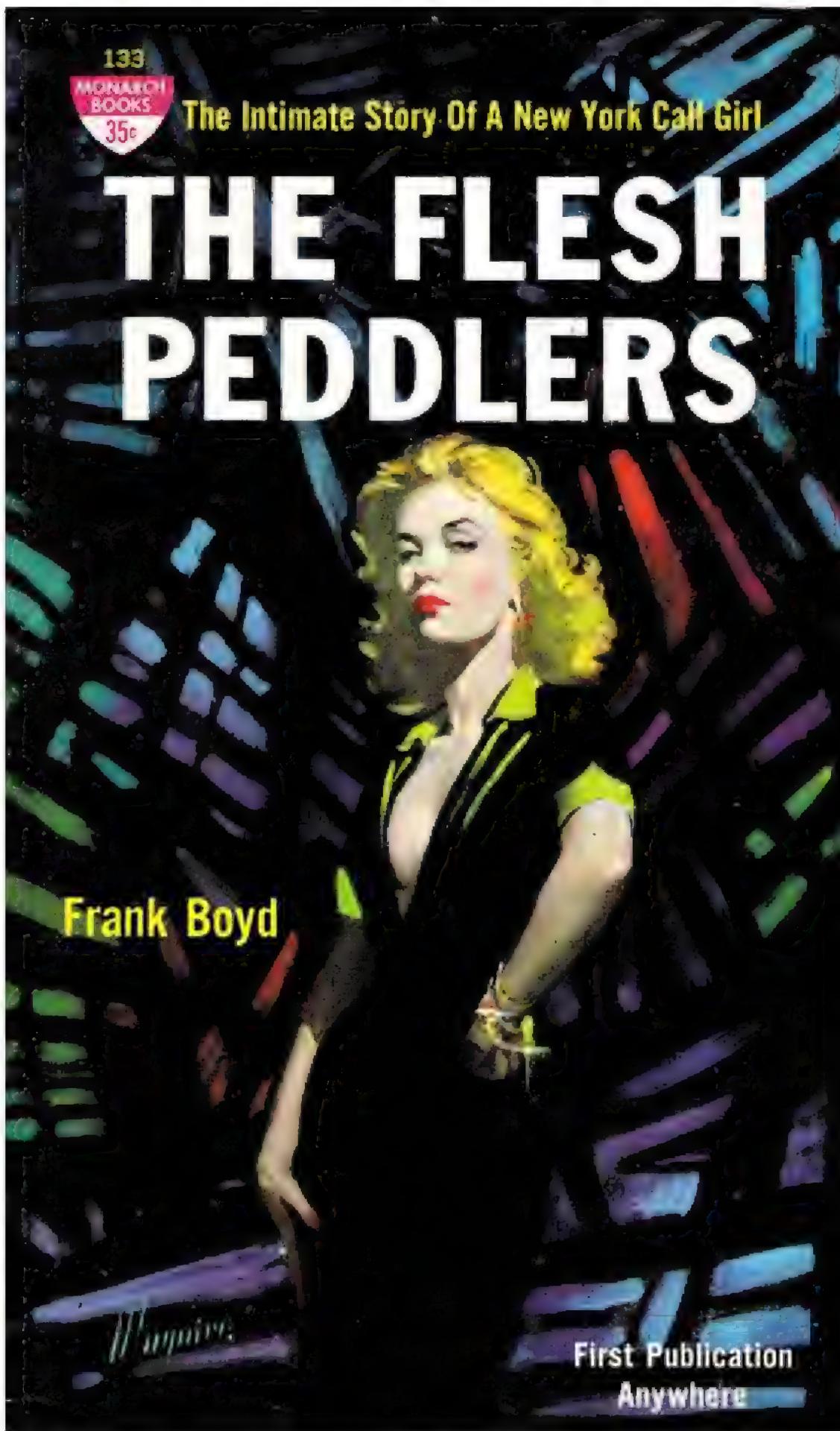
Berkley Book #D2037

ceive what an artist could come up with. The outline might tell us hair color, what kind of girl, what kind of guy, what sort of situation. Sometimes the girl is in danger, or sometimes as you see, the girl is the one with the gun."

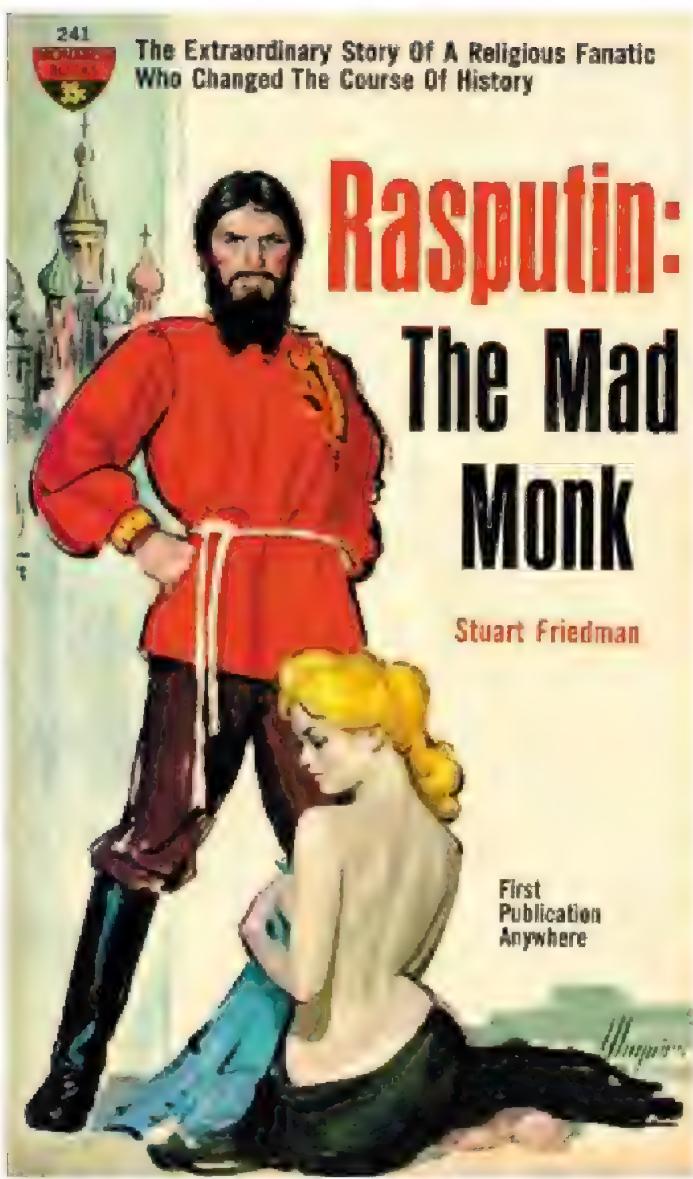
Bob's Monarch period was from about 1958-1964. This publisher was probably the last gasp of the old-time vintage era paperbacks. He did over 50 Monarch covers as well, many recognized as classics today.

"Monarch Books seemed to be a two man operation. They were writing books as they were discussing others, talking into a microphone. Charlie Heckleman was the guy who ran it. He was a very good man but it was sort of annoying, because illustrators thought these books came from serious thinkers. Here's this man writing them off the top of his head into a tape recorder. I never read their books. They would take subject matter which was considered a little bit socially risqué, but something which had a legitimate place to be discussed, and they would believe they were doing a serious book on that subject."

Or perhaps the reader would believe so. In fact, Heckleman and his "staff" would write or dictate a short synopsis for each book and then farm it out to the Scott Meredith Agency or other writers such as prolific scribes of the era like Robert



Monarch Book #133

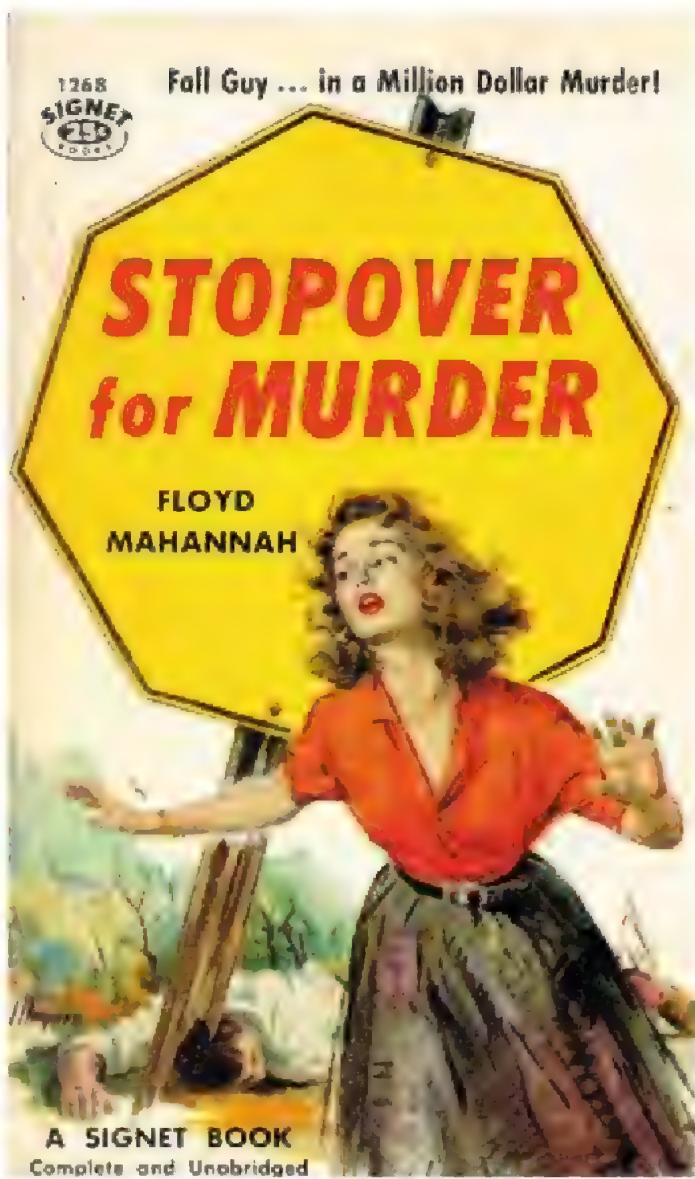


Monarch Book #241

Silverberg, who would write the book—often under pseudonym.

Nevertheless, some of Maguire's last great vintage paintings grace the covers of many Monarch books. Examples are Gil Brewer's *Wild to Possess*, where an alluring nude red-head with a gun uses drapery to superb effect; or *Season For Love* by Whitman Chambers (Monarch #122) another nude, this time strategically dressing herself to show the most amount of flesh acceptable at the time. On the cover of *The Flesh Peddlers* by Frank Boyd (Monarch #133), Maguire gives us the quintessential beauty and hardness of the Manhattan call girl, cold, calculating, desirable. While on *The Sins Of Billy Serene* by William Ard (Monarch #152) we see the typical B-girl of the era plying her trade to a young hood.

By the late 60s Bob had changed his stylish and very distinctive 3-bar signature "IIIaguire" to the more simple "R.a. Maguire". It is also during this period that about 17 soft-core adult books appeared with Maguire cover art. Bob denies these books, he does not recognize the titles. It appears these



Signet Book #1268

books were reuses of earlier cover art (specifically Midwood covers) reprinted without his knowledge, permission, or payment.

After about 20 years of churning out one incredible paperback cover painting after another, Bob Maguire left the field for nine years to do greeting card illustration.

"The paperback business seemed to slow down around 1969—it was very bad, a difficult time getting work. It's the only time that I knew it to be that bad. An artist friend of mine, John Leone, dropped out of sight. I called him up one day and said, John, what happened to you? Where are you? He was a little reticent, then he told me to come up to Norcross and he'd introduce me. So I went up there and they hired me right away. It was so beautiful, the work was so easy to do. And the work was so interesting. I did two or more illustrations for them a week for ten years. When I finished working at Norcross I felt I could do anything. I learned a lot about painting and designing there."

At Norcross, Bob's paintings were done in opaque water

1216



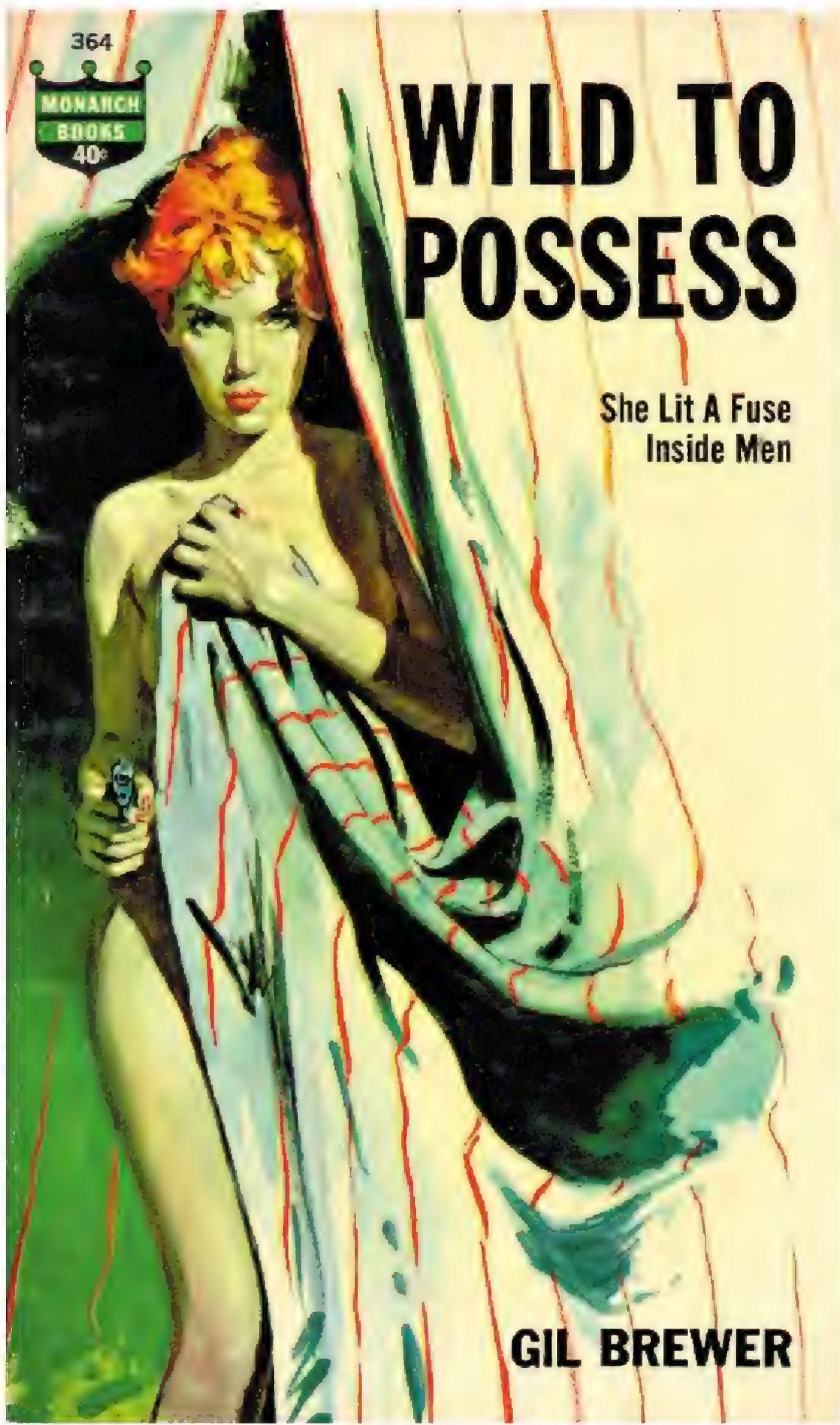
He had to kill — or be murdered!

# SLICE OF HELL

Mike Roscoe



A SIGNET BOOK Complete and Unabridged

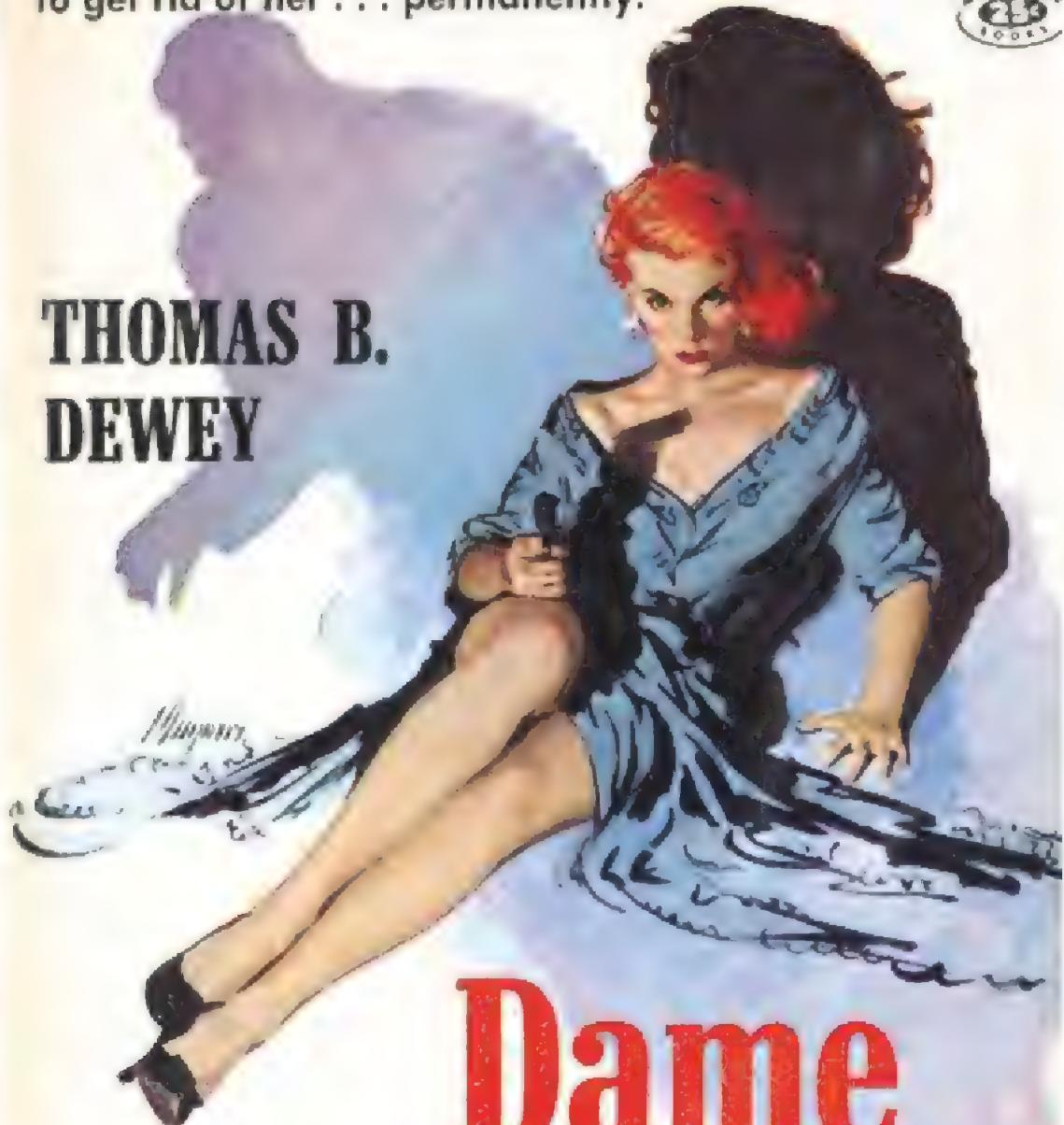


Monarch Books #364

She was the wife of an ex-gangster who wanted  
to get rid of her . . . permanently.

1538  
SIGNET  
BOOKS

THOMAS B.  
DEWEY



# Dame in Danger

(Original Title: DRAW THE CURTAIN CLOSE)

A SIGNET BOOK COMPLETE AND UNABRIDGED

ACE  
35¢  
BOOK  
D-336

A NOVEL OF  
BIG CITY VICE

# MORALS SQUAD

SAMUEL A. KRASNEY  
Complete & Unabridged

Ace Book #D-336

1294  
**SIGNET**  
25¢  
BOOKS

# Violence in Velvet

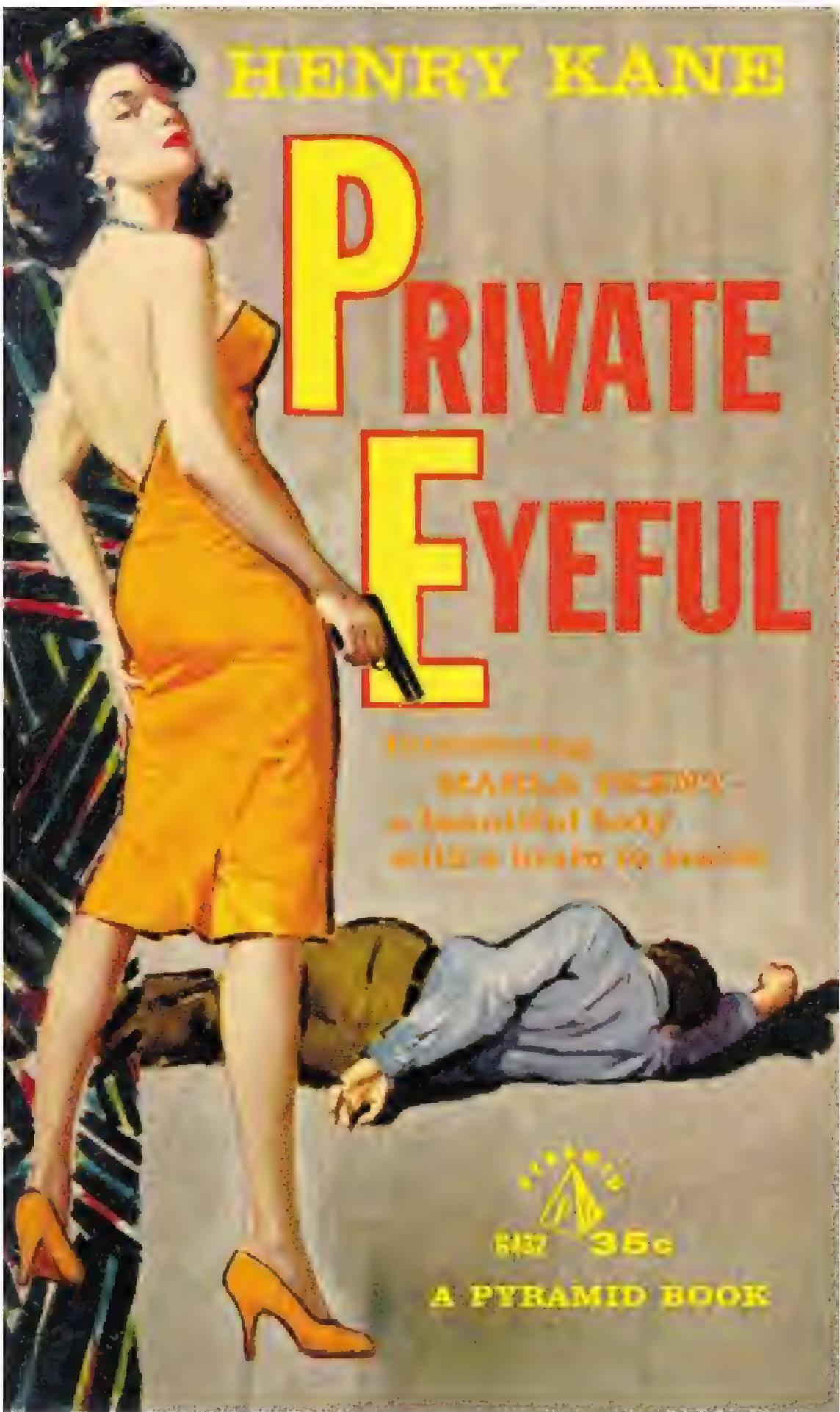
MURDER—  
IN A  
BROADWAY  
PENTHOUSE

**Michael  
Avallone**

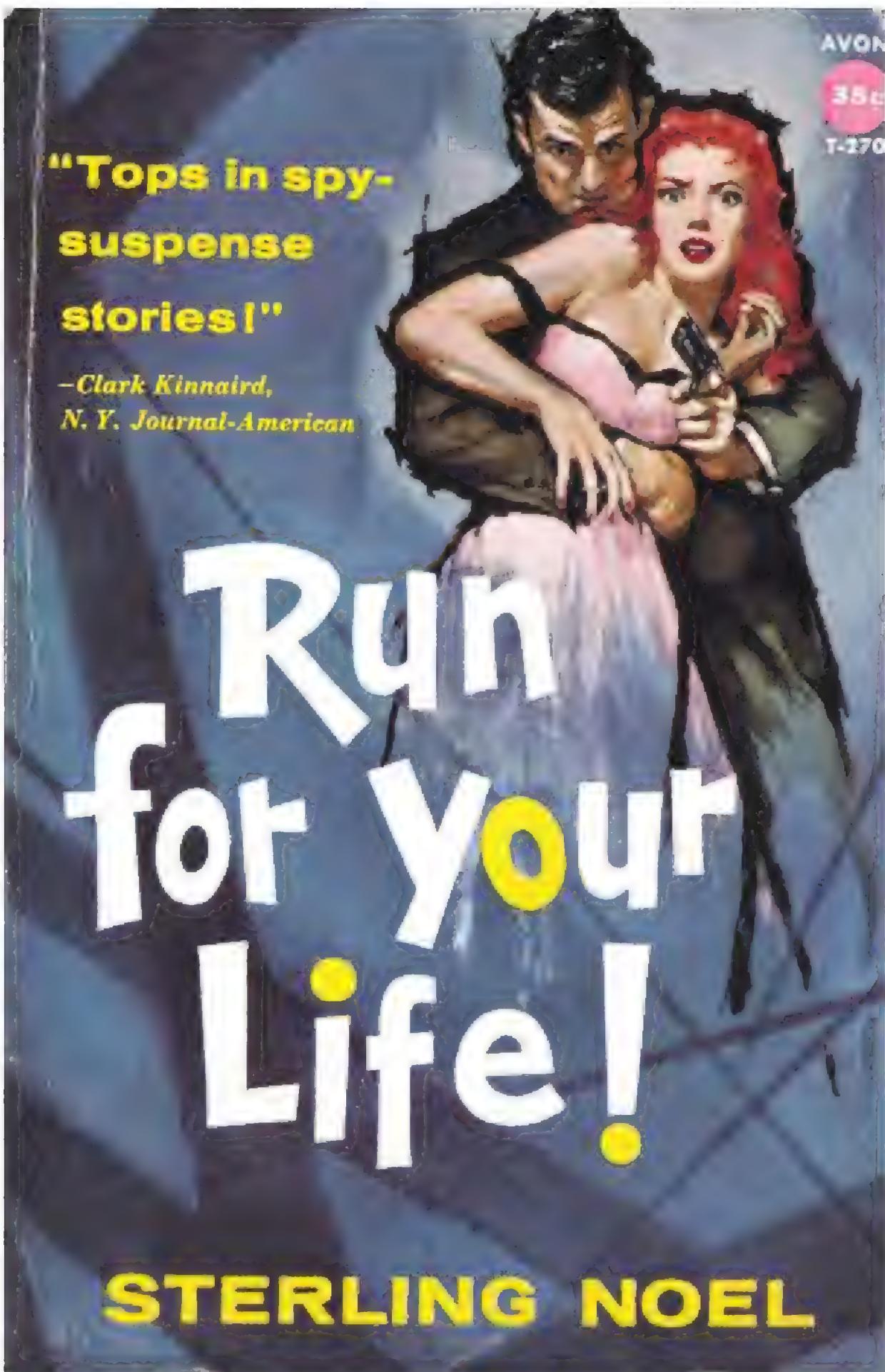
A SIGNET BOOK

Signet Book #1294

Illustration 29



Pyramid Book #G-432



# APHRODITE

PAGAN GODDESS OF LOVE

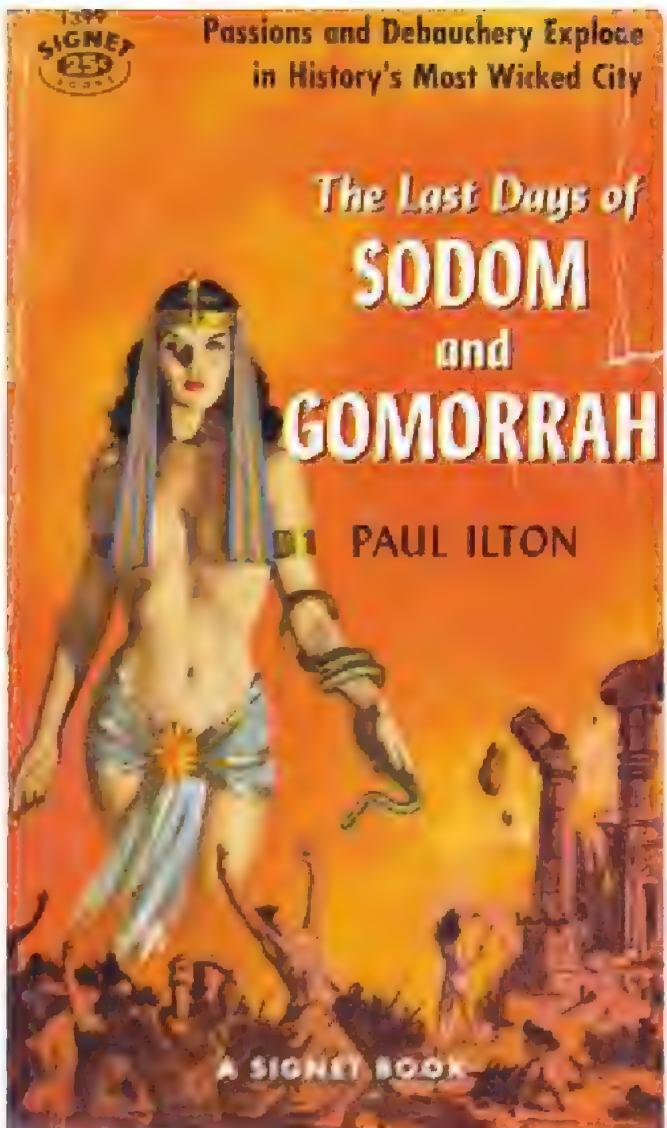
BERKLEY

BOOKS  
G-46  
**35¢**  
K 70

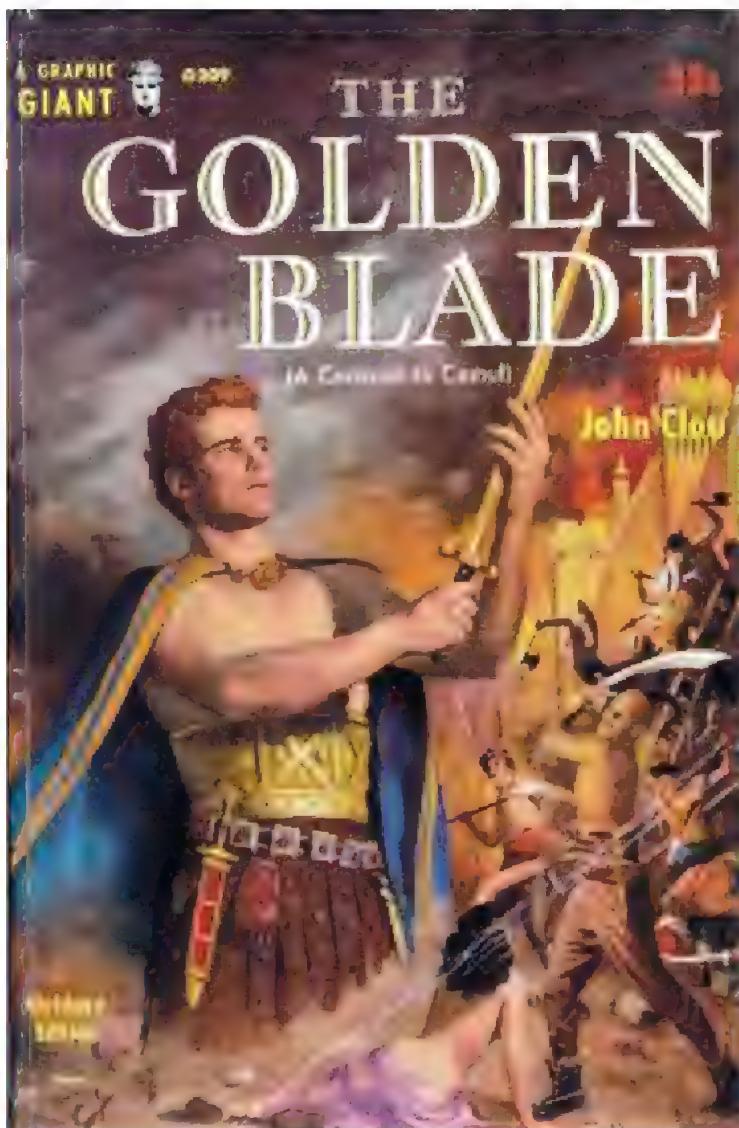
Pierre  
Louys

COMPLETE  
AND  
UNABRIDGED

Berkley Book #G-46



Signet Book #1399

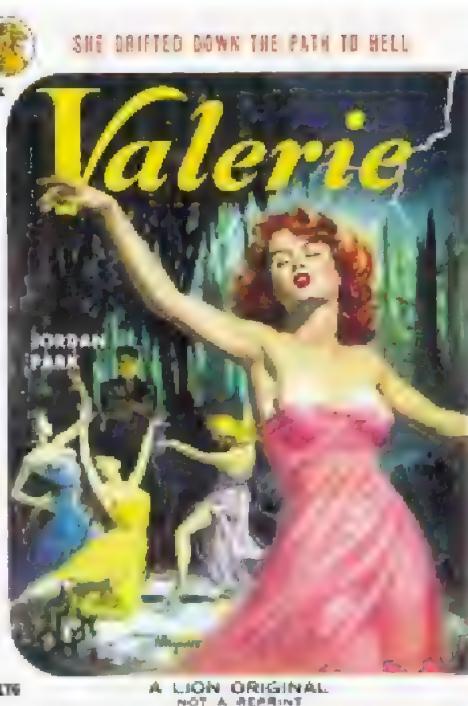


Graphic Book #G-209

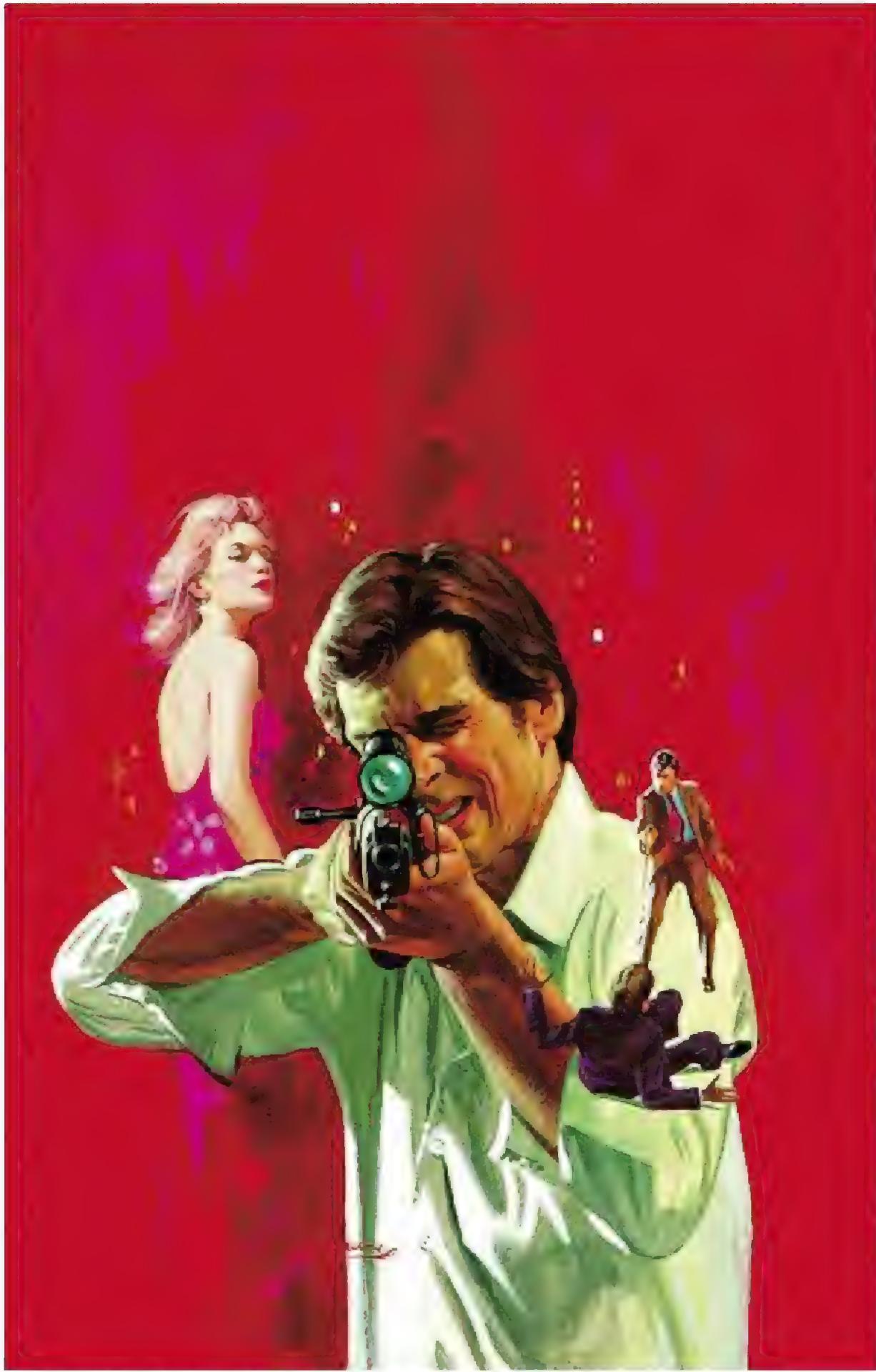
paints in the actual size of the card. These tiny paintings included cards for all occasions. They were all done without his signature. Some of his best paintings were done of traditional Christmas scenes or charmingly humorous images of Santa Claus.

When Norcross moved to Pennsylvania Bob left and soon was back doing paperback cover paintings full time. The market had changed, the business had evolved, but editors and art directors still needed quality illustration work. This time, Bob's friend and veteran paperback artist Walter Popp was doing romance paintings for Signet Books (New American Library), as were other artists from that era. Maguire followed the lead of Popp, as well as veteran paperback illustrators Mitchell Hooks and Robert McGinnis, in doing new paintings for current romance paperbacks.

It's interesting to note that the very same illustrators who had done so much of the male-oriented scenes showing sexy women with low-cut blouses on the covers of the books of the '50s and '60s now were doing the sexy romance covers of the '80s and '90s. "Heated-embrace"



Lion Book #176



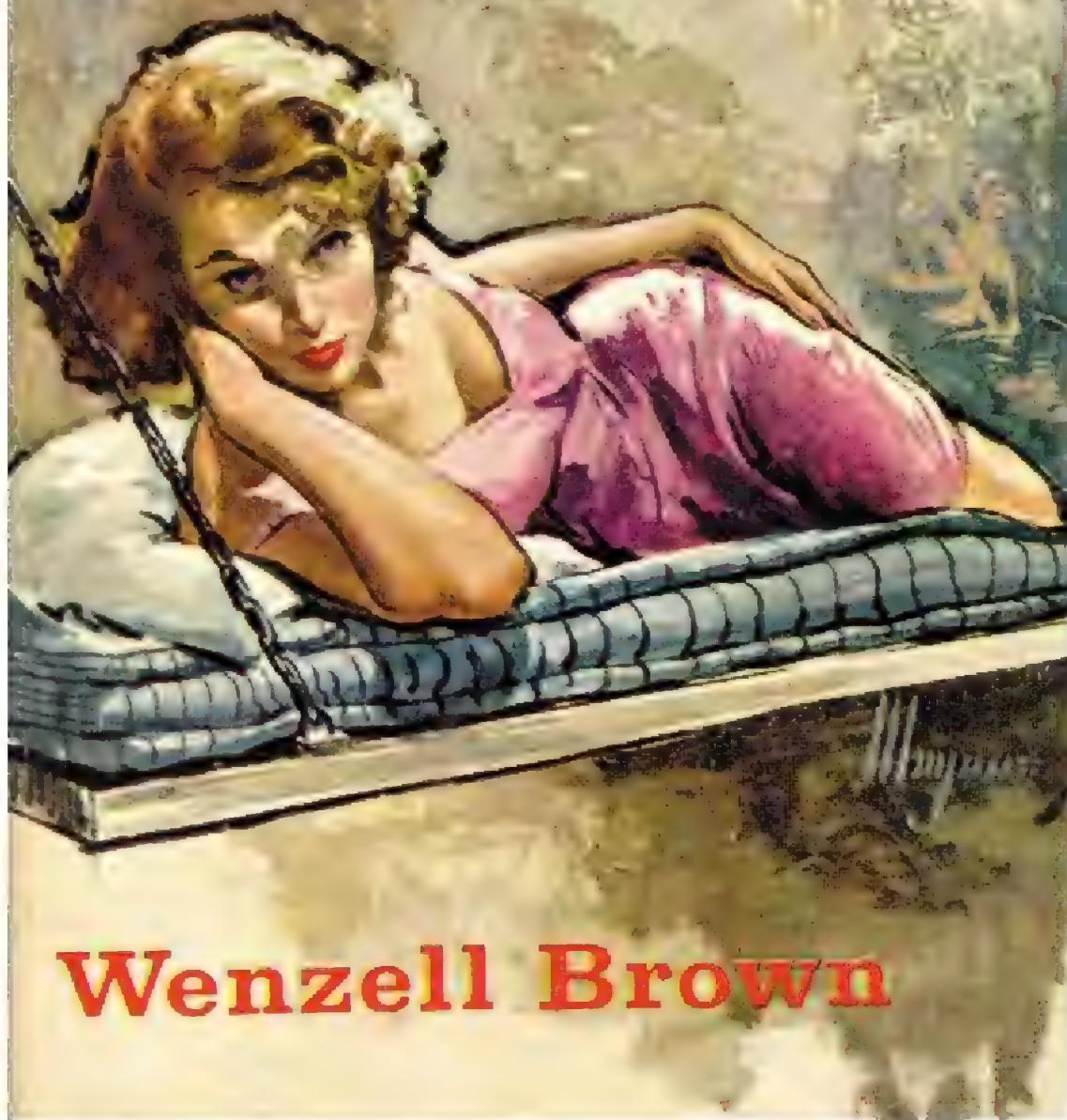
Original illustration for Belmont Tower #50611, *The Marksman #6, Death to the Mafia* by Frank Scarpetta. Gouache on board, 21" x 13"

G345

35c

story of a woman behind bars

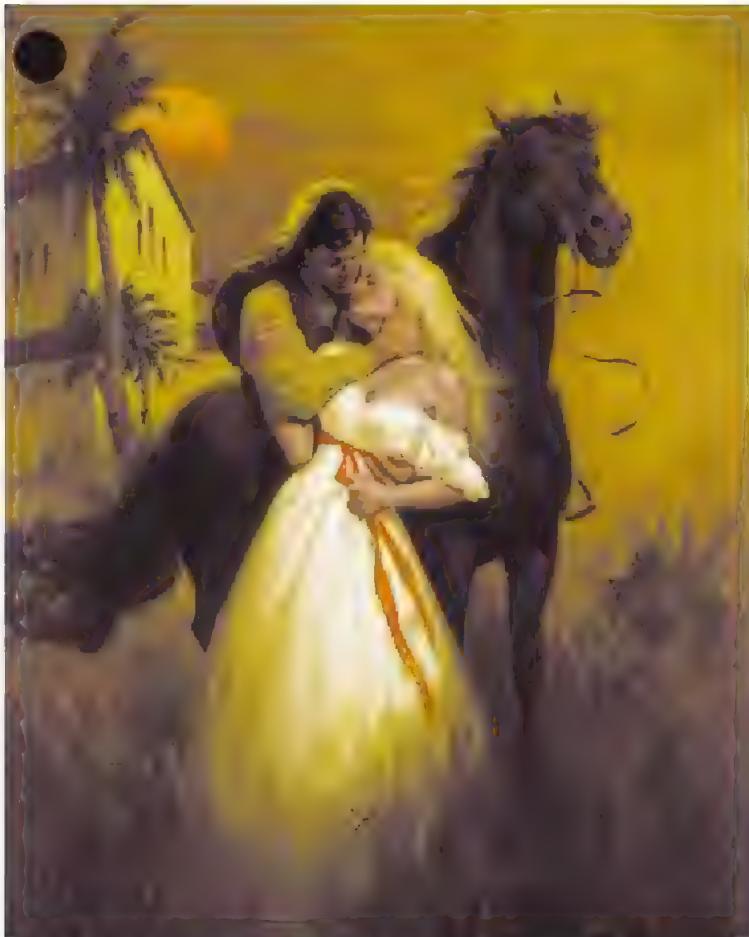
# PRISON GIRL



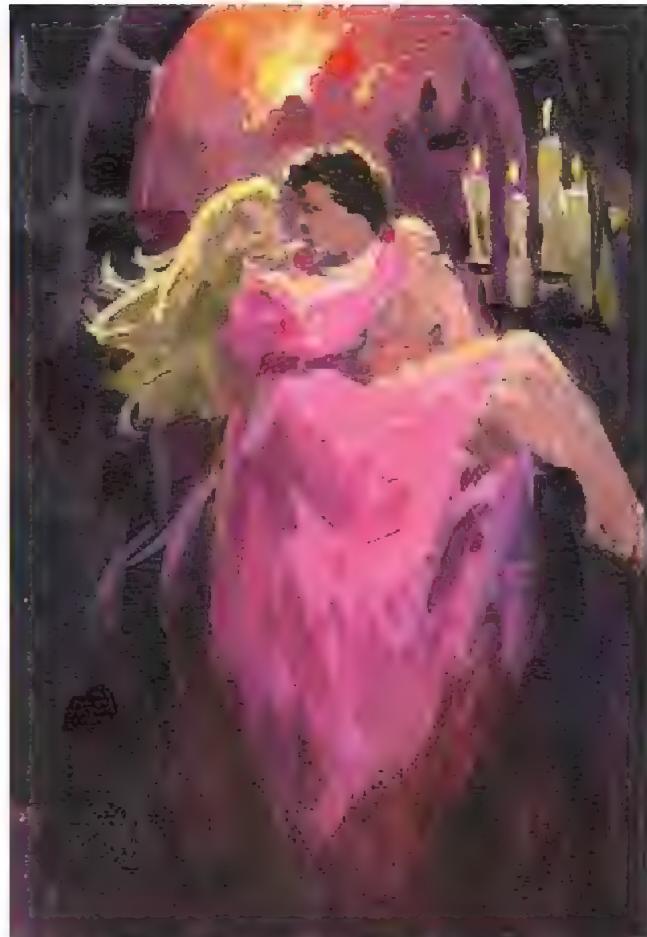
**Wenzell Brown**

Pyramid Book #G345

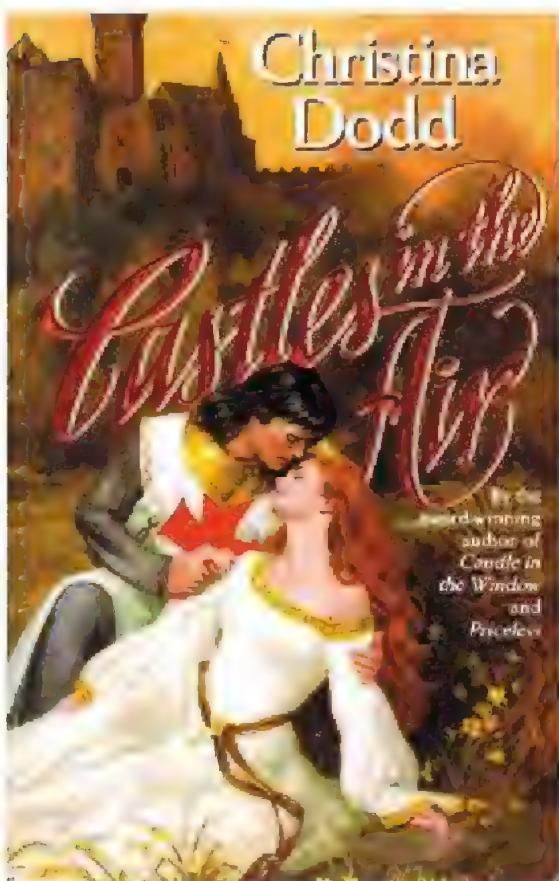
Illustration 35



Treasure of the Sun, Harper Book #04062. 1991. Oil on board, 30" x 20"



Color sketch for Priceless. Acrylic on board, 8" x 5"



Harper Book #08034

covers, now with women covered and the man often in torn shirt, or passionate scenes of an attractive couple in a rustic or historical setting, were the norm painted by these greats. Now the orientation was to the female book buyer, a powerful market force which brought romance paperbacks into prominence. Bob's work had come full circle.

Maguire did over 100 covers for Pocket Books in the '70s, including many gothic romances. He did traditional romance covers for Silhouette Books during the '80s. In the '90s he was back doing historical romance covers for Gene Mydlowski at Harper Books, among many publishers. Two examples of his Harper Romance books are *Priceless* (1993) and *Outrageous* (1994) by Christina Dodd.

One of his most unique book covers was for *Castles in the Air* by Christina Dodd in 1993. It features his famous "3-armed lady" error. Bob admits that he got carried away with the painting, "painting loosely" as he terms it. He noticed a bit of drapery on the woman's dress that looked like an arm and he fleshed it out with a hand—not realizing that he had inadvertently drawn the woman a third arm. Neither Bob nor Harper noticed the error, and the book was published. Once the error was discovered the book was recalled and copies were destroyed. It was later reprinted with new cover art not by Bob, but not before the error edition became a scarce collectable. A bit embarrassing at the time, Bob's good humor lets him laugh it off today. After all, with over 600 fine cover paintings under his belt, one mistake in fifty years is a pretty good run.

Another favorite painting is the one he did for the historical romance *The Lily and the Leopard* by Susan Wiggs (Harper Books, 1993). It hangs



Priceless, Harper Book #04153, 1991. Oil on board, 30" x 20"



Original illustration for *Sunburst*. Oil on board, 29.5" x 22"



Original illustration for *The Room Upstairs*. Oil on board, 25" x 16.5"



Original illustration for a paperback book cover. Oil on board, 30" x 20"



**Bridge Over Tiber, built in 46 BC, Rome, Italy**

on the wall of his home. Bob says, "There's a funny story about this painting. My agent told me one of the women editors came in to see it when this painting was on display. She looked at it and she cried, she was so moved. I guess she didn't cry at the other times for other paintings, but this one brought tears to her eyes. That's the kind of compliment I like to get." 

— © 2002 by Gary Lovisi

Following the original publication of this article, Robert A. Maguire passed away on February 26, 2005.

Gary Lovisi is the editor of *Paperback Parade* magazine, the leading publication about collectable paperbacks and the publisher of Gryphon Books. He has been writing about, and collecting paperbacks, for 30 years. Lovisi's latest book is *The Sexy Digests*, a survey, index and price guide to the sexy exploitation digest-size paperbacks of the 1950s. You can reach him at his web site: [www.gryphonbooks.com](http://www.gryphonbooks.com)



**Hanging House of Cunca, Spain**

# Robert Maguire Paperback Checklist

This list was compiled thanks to information supplied by Bruce Brenner, Roy James, Bob Maguire, and from my own collection. It is alphabetical by publisher. It does not list every Maguire paperback cover but lists over 600 of his paperbacks. Maguire's 60s soft-core titles are listed at the end of this list. This list does not include foreign paperback editions with plagiarized Maguire cover art. Additions and corrections to this list are most welcome.

## Ace Books: (1954-1970)

D-55 *The Tobacco Auction Murders* by Robert Turner, 1954  
 D-63 *You'll Die Next* by Harry Whittington, 1954  
 S-70 *Luisita* by Rae Loomis, (reprinted as #D-396)  
 D-330 *Muscle Bay* by Bud Clifton  
 D-336 *Morals Squad* by Samuel Krasney  
 D-367 *Negative of a Nude* by Charles Finch, with *Tim Death Do Us Part* by Louis Trimbble  
 D-387 *Fare Prey* by Lane Fisher, with *Bikini Bombshell* by Bob McKnight  
 D-398 *Luisita* by Rae Loomis, 1954, (reprints #S-70)  
 D-411 *Swamp Sanctuary* by Bob McKnight  
 D-419 *A Slice of Death* by Bob McKnight, with *Open Season* by Bernard Thelen  
 D-433 *If Hate Could Kill* by Jack Bradley, 1960  
 D-439 *Run If You Can* by Owen Dudley, with *The Devil's Pincushion* by Duan Decker  
 D-447 *The Hot Chariot* by LM Flynn, with *Kiss The Babe Goodbye* by Bob McKnight  
 D-459 *The Hot Diary* by Howard Olinstead, with *Ring Around The Rogue* by LM Flynn, 1960  
 D-463 *A Body In The Bed* by Stewart Sterling, with *Dying Room Only* by Stewart Sterling  
 D-472 *A Night For Screaming* by Harry Whittington  
 D-483 *If Wishes Were Hearers* by J. Harvey Bond, 1960  
 D-489 *Somebody's Walking Over My Grave* by Robert Arthur, with *Dally With A Dead Doll* by John Miles  
 D-493 *The Queen's Awards* by Ellery Queen, ed.  
 D-499 *Night Drop* by Frederick C. Davis, 1961  
 G-520 *Arena* by Jay Scotland, 1963  
 G-532 *Traitor's Legion* by Jay Scotland  
 F-101 *Crusie Nurse* by Joan Sargent, 1961  
 F-122 *Calling Nurse Linda* by Patti Stone, 1961  
 02900 *Arena* by Jay Scotland, reprints #G-520  
 13681 *Dangerous Enchantment* by Marie Garrett  
 22742 *The Family At Rammeton* by Marg Eskinne  
 31781 *Harlequin House* by Leal Hayes  
 65443 *The Pavilion Of Monkshood* by Anne Maybury, 1965  
 73471 *The Room Upstairs* by Monica Dickens  
 77051 *Sleep No More* by Marg Eskinne  
 77425 *The Shows of Yesterday* by Betty DiForrest  
 87101 *Walk Into My Parlour* by Rona Randall,  
 13770 *The Dark Beyond Moura* by Virginia Coffman, 1968  
 86022 *Vampire Of Moura* by Virginia Coffman, 1970  
 54378 *Moura* by Virginia Coffman  
 05281 *The Beckoning From Moura* by Virginia Coffman  
 71225 *The Devil Beyond Moura* by Virginia Coffman

## Airmont Books:

R3 *Mine To Cherish* by Ann Rush  
 R4 *Shores Of Home* by Mary Donner

## Avon Books: 1954-1963, 1975-77, 1988

790 *My Business Is Murder* by Henry Kane, 1954  
 T-89 *Merry Mistress* by Philip Lindsay, 1954  
 T-224 *Passionbite* by Wirt Williams, 1957  
 T-270 *Run For Your Life* by Sterling Noel, 1958  
 T-287 *The Death Dealers* by Isaac Asimov, 1958  
 T-290 *Prelude To Murder* by Sterling Noel, 1959  
 F-156 *Five Faces To Murder* by Jay Flynn, 1962  
 F-172 *New England Nurse* by Adelaide Humphries  
 F-175 *Prison Nurse* by William Neubauer, 1963  
 F-183 *A Care For Lynn* by Nana Putnam  
 G-1213 *Reformatory Girls* by Ray Morrison, 1961  
 19414 *Laura* by Vicki Caspary  
 19257 *Groo Portrait With Lady* by Hernech Boll, 1974  
 19455 *Flower Of Silence* by Joanne Marshall, 1975  
 31252 *The Changing Of The Guard* by John Ethe, 1976  
 31310 *Where The Lost Aprils Are* by Elisabeth Ogilvie, 1977  
 31476 *Country Of The Pointed Firs* by Sarah Jewett, 1977  
 75318 *Passion's Gold* by Susan Sackett, 1987  
 75419 *Dark Desires* by Nancy Moulton, 1988  
 75561 *Innocent Fury* by Brenda Joyce, 1988  
 75688 *Hearts Folly* by Jane Feather, 1988  
 75881 *Ressions Fury* by Mallory Burgess, 1988

## Award Books:

0130 *A Bullet For Fidel* by Nick Carter, 1965

## Ballantine Books: 1953-1955

2 *Golden Spike* by Hal Ellison  
 6 *Tides Of Time* by Emile Danoen  
 10 *Cannocannon* by Frank O'Rourke (dust jacket only)  
 27 *Summer Street* by Hal Ellison, 1953  
 36 *Earthly Creatures* by Charles Jackson, 1953  
 92 *A Life For A Life* by Horst Figner, 1954  
 100 *Young Miriam Cowell*, 1955  
 131 *A Woman Of Bangkok* by Jack Reynolds  
 22055 *The Age of Elegance* by Helen Archery, 1992

## Bantam Books: 1950-1953

945 *Tomboy* by Hal Ellison, 1951; also UK Corgi edition  
 A984 *Terror In The Streets* by Howard Whitman, 1951  
 A1003 *Far From Home* by Raymond Mason  
 1011 *Riflemen Dodd* by C.S. Forester

1020 *Theresa* by Emile Zola  
 1039 *Desert Of Love* by Francois Marac, 1952  
 1055 *Pagoda* by James Atlee Phillips, 1953  
 A1072 *Nighthunters* by Gardner Fox, 1953  
 1080 *Single-Handed* by C.S. Forester, 1954  
 1092 *Parole Chief* by David Dressler, 1953

**Belmont Books:** 1960-1963, 1973  
 218 *Concha* by Philippe Sollers, 1960  
 227 *The Borgia Blade* by Gardner Fox, 1961  
 230 *Creeps By Night* by Dashiell Hammett, 1961  
 234 *Love Doctor* by Florence Stonebraker  
 237 *Stronger Than Fear* by Richard Tregaskis, 1961  
 90-262 *Arena Of Love* by Helene Elat, 1962  
 90-263 *Doctors And Nurses* by Virginia McConnell  
 90-266 *Triple Cross* by John Roebert 1962  
 90-268 *By-Line*, *Mona Know* by John Turner  
 90-275 *Horror 7* by Robert Bloch, 1963  
 90-270 *Young Dr.Eliot* by Florence Stonebraker, 1962  
 90-281 *The Case Of The Radioactive Redhead* by G.G. Flicking, 1963  
 90-286 *The Machine In Ward Eleven* by Charles Whifford, 1963  
 192-532 *Zone Of Violence* by Donald Dunham, 1962  
 192-544 *Six And The Silent Scream* by Ivan Howard, 1963  
 8T50611 *Death To The Mafia* by Frank Scarpetta, 1973

**Beacon Books:** 1960-1964  
 B295 *Song Of The Whip* by Barry Devlin  
 B356 *Sexuria County* by Orne Hitt  
 390 *Twilight Girl* by Delta Martin  
 B416Y *A Woman Possessed* by Whit Hamson  
 B537F *Girl In A Cage* by Carlton Gibbs  
 B583F *Bachelor Girl* by Frances Loren, 1963  
 B621F *The Twisted Path* by J. Malcolm Maxwell, 1963  
 B646 *A Bunch Of Women* by Kevin North  
 B667X *Hot Kiss Of Youth* by Arthur Adlon, 1963  
 B729X *Affairs Of Laura* by George Savage  
 B738X *Make Sure I Win* by Barry Devlin  
 B748X *Sex habits of Single Women* by Lilian Preston, 1964  
 B761X *Sex Around The Clock* by Alex Carter, 1964  
 B780X *Doctors Women* by Philip Somell, 1964

**Berkley Books:** 1956-1960  
 362 *Pattern For Panic* by Richard Prather, 1956  
 G-40 *Daughters Of Eve*, anthology  
 G-43 *The Captain's Doll* by D.H. Lawrence  
 G-46 *Aphrodite* by Pierre Louys  
 G-48 *The Eight Of Swords* by John Dickson Carr  
 G-51 *The Body Of Love* by Charles Keats  
 G-52 *The Virgin And The Gypsy* by D.H. Lawrence  
 G-59 *The Women Who Rode Away* by D.H. Lawrence  
 G-60 *The Case Of The Constant Suicides* by John Dickson Carr, 1957  
 B6-96 *Time Must Have A Stop* by Aldous Huxley  
 G-68 *This Is My Body*, anthology  
 G-72 *Poison In Jest* by John Dickson Carr  
 B6-73 *Salambo* by Gustave Flaubert  
 G-74 *Olivia* by Olivia, (reprinted as #G-175)  
 G-78 *Charity Of Gloria Bond* by Donald H. Clark  
 G-91 *Four False Weapons* by John Dickson Carr  
 G-97 *Nude Croquet*, anthology, (reprinted as #D2034)  
 G-101 *Death Watch* by John Dickson Carr  
 G-111 *The Strange Path* by Gale Wilhelm  
 G-120 *Black Opium* by Claude Far雷  
 G-125 *So It Doesn't Whistle* by Robert P. Smith  
 G-129 *Hag's Nook* by John Dickson Carr  
 G-137 *The 31<sup>st</sup> Of February* by Julian Symon  
 G-143 *Corpse In The Hawk* by John Dickson Carr  
 BG-149 *Ah King* by W. Somerset Maugham  
 G-153 *Last Of My Morris* by Christopher Isherwood  
 G-158 *Laughter In The Dark* by Vladimir Nabokov  
 G-165 *The Pub Crawler* by Maurice Proctor  
 G-170 *Devil's Holiday* by Fred Maloy  
 G-175 *Olivia* by Olivia, (reprints #74)  
 G-179 *No Bed Of Her Own* by Cicely Schiller  
 G-192 *Kill Me In Tokyo* by Earl Norman  
 G-198 *Early To Rise* by Arnold Griswold  
 G-203 *Love Around The World*, anthology  
 BG-213 *First Person Singular* by W. Somerset Maugham  
 G-214 *The Bowstring Murders* by Carter Dickson, 1959  
 G-225 *What D'ya Know For Sure* by Len Zinberg  
 BG-231 *Dataline* by Reynolds Packer  
 G-240 *House Of Fury* by Felice Swados  
 G-258 *Wake Up To Murder* by Day Keene, 1959  
 G-268 *Cosmopolitan* by W. Somerset Maugham, 1958  
 G-285 *Blue Ribbon Romance* by Jane Mohrman  
 G-300 *Mystery Of The Stolen Plans* by Manning Coles  
 Y-572 *Black Opium* by Claude Far雷, (reprints #G-120)  
 D2001 *Cruel Is The Night* by Howard Hunt  
 D2005 *Descent Into Darkness* by Fritz Peters  
 D2010 *Kill Me In Shimbashi* by Earl Norman  
 D2012 *Messalina* by Viva! Crockett  
 D2034 *Nude Croquet*, anthology, (reprints #G-97)  
 D2035 *Three For The Money* by Barry Lake  
 D2037 *You'll Get Yours* by William Ard, 1960  
 F1085 *You'll Get Yours* by William Ard  
 02563 *The Blackbird* by Lionel Webb, 1974  
 02773 *Go Naked To Eden* by Marjorie Craft, 1975

## Cardinal Books: 1960-1963

GC80 *An End To Fury* by Edward Mannix, 1960  
 C440 *Code Of The West* by Zane Grey, 1963

## Crest Books:

C2664 *Grandmother And The Priests* by Taylor Caldwell

## Curtis Books:

01070 *The Mockingbird Is Singing* by Emma Louise Mally, 1972

## Dell Books: 1955-1962

824 *The Company She Keeps* by Mary McCarthy, (reprinted as #D-184)

898 *Gulf Coast Girl* by Charles Williams, 1955

977 *Vertigo* by Pierre Boileau, 1958

9-56 *Too Near The Sun* by Gordon Forbes (1st Ed)

58 *After Innocence* by Ian Gordon, 1955 (1st Ed)

86 *April Eve* by John D. MacDonald, 1956 (1st Ed)

B-158 *Man Bait* by Jack Linton, 1960

0-151 *Sylvia* by Edgar Mittelholzer, 1955

0-184 *The Company She Keeps* by Mary McCarthy (reprints #824)

0-296 *The Color Of Murder* by Julian Symons, 1959

0-341 *One Minute Past Eight* by George Harmon Cox

D-351 *Murder Off The Record* by John Bingham

D-362 *Dead, Man, Dead* by David Alexander, 1962

D-368 *Strange Bondage* by Donald Stewart, 1960

D-375 *The Obituary Club* by Hugh Pentecost, 1960

D-394 *Suspicious Circumstances* by Patrick Quentin

F-600 *Harrison High* by John Farris, 1959; (reprinted as #3448)

3198 *The Girl With The Key* by Mary Kay Simmons, 1974

3448 *Harrison High* by John Farris, (reprints #F-90)

3764 *The House Of The Golden Dogs* by Louise Bergstrom, 1974

4568 *The House Of The Sphinx* by Louise Bergstrom, 1975

## Four Walls, Eight Windows/No Exit Press:

*The Machine In Ward Eleven* by Charles Whifford, 2001, (reprints book and cover art from Belmont Book #90-286)

## Garden Books: 1981-1982

43934 *Bridge To Tomorrow* by Leila Lyons, 1982

44688 *The Endearment* by Layrie Spencer, 1982

43923 *Desire's Legacy* by Elizabeth Bright, 1981

44702 *Mornings In Heaven* by Kris Karson, 1981

## Gold Medal Books: 1955

461 *Giltter And The Greed* by Robert Taylor

512 *Ride The Dark Storm* by Nard Jones, 1955

517 *Journey Into Death* by Jack Jones

## Gold Star Books: 1964

112-12 *Lover* by Hank Janson

112-13 *Brazen Seductress* by Hank Janson

112-16 *Hell's Angels* by Hank Janson

112-18 *Passionate Playmates* by Hank Janson

112-19 *Demented* by Donald Young, 1964

112-32 *Expectant Nymph* by Hank Janson

## Graphic Books: 1956-1957

126 *Murder's End* by Robert Kelton, 1956

G-206 *Swords For Chavolange* by Mano Pei, 1957

G-209 *The Golden Blade* by John Clou, 1957; (reprinted as #G-220)

G-212 *Rogue Royal* by Donn O'Hara, 1956

G-220 *The Golden Blade* by John Clou, (reprints #G-209)

## Harper Books: 1991-1996

04062 *Treasure Of The Sun* by Christina Dodd, 1991

77961 *Comanche Heart* by Catherine Anderson, 1991

04026 *Candle In The Window* by Christina Dodd, 1991

01191 *The Moon Rower* by Phyllis A. Whitney, 1991

01192 *Skye Cameron* by Phyllis A. Whitney, 1991

02215 *Thunder Heights* by Phyllis A. Whitney, 1991

02270 *Window On The Square* by Phyllis A. Whitney, 1991

01205 *Blue Fire* by Phyllis A. Whitney, 1991

01152 *The Quicksilver Pool* by Phyllis A. Whitney, 1991

02844 *Black Amber* by Phyllis A. Whitney, 1991

04817 *The Lily And The Leopard* by Susan Wiggs, 1991

10474 *The Raven And The Rose* by Susan Wiggs, 1991

04153 *Priceless* by Christina Dodd, 1992

10258 *Dea Jade* by Phyllis A. Whitney, 1992

08034 *Castles In The Air* by Christina Dodd, 1993, "3-armed woman"

06052 *Lord Of The Night* by Susan Wiggs, 1993

08051 *The Mist And The Magic* by Susan Wiggs, 1993

08105 *Embrace The Day* by Susan Wiggs, 1993

08097 *Jacaranda Bend* by Charlotte Douglas, 1993

08036 *Sunburst* by Suzanne Ellison, 1993

08086 *When Destiny Calls* by Suzanne Ellison, 1993

08105 *Fan The Flame* by Suzanne Ellison, 1993

08151 *Outrageous* by Christine Dodd, 1994

08109 *Unquiet Hearts* by Kathy Lynn Emerson, 1994

08108 *Kiley's Storm*! By Suzanne Elizabeth, 1994

08201 *Sunflower Sky* by Samantha Hane, 1994

08169 *Willow Creek* by Carolyn Lampman, 1994

08235 *Comanche Moon* by Catherine Anderson, 1995

08347 *Lady In Blue* by Lynn Keniston, 1995

08449 *Almost A Lady* by Barbara Ankrum, 1996

## Hillman Books: 1957

100 *The Witness* by Georges Simenon, 1957

111 *Morocco Episode* by William Brothers

## Jobe Books:

10473 *Lone Star And The Cheyenne Showdown* by Wesley Ellis, 1990

## Lion Books: 1951-1957

151 *Tall, Dark And Dead* by Kermit Jaediker, 1951

152 *A Rage At Sea* by Frederick Lorenz

176 *Valerie* by Jordan Park, 1953

179 *Conjure Wife* by Fritz Lieber, 1953

181 *The Or-Bow Kid* by C. William Harrison

186 *The Blonde On The Street Corner* by David Goodis

113 *The Sky Block* by Steve Frazee

117 *Fruit Of Desire* by Willa Gibbs, 1955

**348** *Love Under Capricorn* by Rick Holmes  
**364** *Wild To Possess* by Gil Brewer, (reprints #107)  
**381** *I Prefer Girls* by Jessie Dumont, 1963  
**390** *The Hamelin Plague* by A. Bertram Chandler  
**400** *Surgical Nurse* by Florence Palmer  
**408** *Mary Adams, Student Nurse* by Alice Brennan  
**410** *Young And Innocent* by Edwin West, 1964,  
 (reprint #165)  
**433** *Kiss Me Quick* by Karl Kramer, (reprints #121)  
**500** *The Practice Of Passion* by Peter Denzer  
**M8501** *Women In Trouble* by Edward McGoldrick, 1959  
**M8503** *Tormented Women* by Edward McGoldrick, 1959  
**M8505** *Crime And Passion* by Dr. E.B. Moses, 1960  
**M8506** *Power Of Marital Love* by Don James  
**M8507** *Sex And The Armed Services* by L.T. Woodward  
**M8508** *Bedeviled* by Wenzel Brown  
**M8511** *Sex Trend* by L.T. Woodward  
**M8512** *Folk And Modern Medicines* by Don James  
**M8517** *Teen Age Bride* by Henry Galus  
**M8518** *Sexual Surrender* In Women by Benjamin Morse  
**M8519** *The Divorces* by Ralph O'Hara, 1962  
**M8521** *Sex In Our Schools* by L.T. Woodward  
**M8524** *Unwed Mothers* by Henry Galus  
**M8544** *Sex Trend* by L.T. Woodward, reprints #M8511  
**MN602** *The Brides Of Dracula* by Dean Owen, 1960  
**K53** *The Angry Time* by Leonard Bishop  
**K72** *Mary, Mother Of Jesus* by Edward Jabolinski  
**M59** *A Gallery Of The Saints* by Randall Garrett, 1963  
**S05** *Crime And Passion* by Dr. Eugene B. Moses

**Paperback Library:**  
**51-156** *Love Me And Die* by Day Keene, 1962

**Perma Books:** (1954-1961)  
**295** *Escape The Thunder* by Lonnie Coleman, 1954  
**M3036** *Usa To Death* by Ed Lacy  
**M4032** *Captain Of The Medici* by John Pugh  
**M4045** *The Strong Box* by Howard Swiggett, 1956  
**M4223** *Ship's Nurse* by Rose Banks, 1961

**Pocket Books:** (1953, 1956, 1972-1984)  
**971** *Marked For Murder* by John Ross Macdonald, 1953  
**1071** *Death In The Hill* by Jennifer Cooper, 1955  
**2846** *Pick-Up On Noon Street* by Raymond Chandler, 1955  
**78951** *Cluster Of Separate Sparks* by Joan Aiken, 1972  
**78952** *Crystal Crow* by Joan Aiken, 1972  
**78953** *The Fortune Hunter* by Joan Aiken, 1975  
**78954** *Silence Of Heronale* by Joan Aiken  
**80722** *Black Wind* by Miriam Aiken, 1976  
**?** *Soul Merchant* by Joan Bagnell, 1977  
**82098** *No Bed Of Roses* by Faith Baldwin, 1981  
**?** *The Backward Shadow* by Lynne Reid Banks  
**78882** *Two Is Lonely* by Lynne Reid Banks, 1975  
**8357** *Passionate Jade* by Georgiana Bell, 1981  
**80618** *Secret Of Strange Ways* by Joyce Bentley, 1976  
**82508** *Halls Of Dishonor* by Jack Bickham, 1980  
**77948** *Blue Emerald* by Vanessa Blake, 1975  
**?** *It's Cold Out There* by Malcolm Brady  
**82185** *Regent Square* by Forbes Bamble, 1980  
**81804** *Star Below* by Christanna Brand, 1979  
**90788** *Desires Legacy* by Elizabeth Bright, 1981  
**?** *The Handsome Road* by Gwen Bristow  
**81162** *Calico Palace* by Gwen Bristow, 1977  
**81802** *The Jukebox* by I.G. Broat, 1979  
**44112** *Two Far Tales* by James Lee Burke, 1982  
**81290** *Duel In The Sun* by Nevel Busch, 1977  
**81190** *Hay's Children* by R.V. Cassill, 1977  
**81703** *Cem Anderson* by R.V. Cassill, 1978  
**78068** *Banco* by Henri Charniere, 1974  
**?** *The Crooked House* by Agatha Christie  
**?** *So Many Steps To Death* by Agatha Christie  
**80777** *Ravensley Manor* by Cecily Clark, 1976  
**80484** *Dark Desires* by Parley Cooper, 1976  
**82543** *Crime* by Robert Cowper, 1979  
**83135** *Magic Ground* by Joseph Cada, 1981  
**83136** *Unknown Shores* by Joseph Cada, 1981  
**82811** *The Virgin And The Tower* by Ann Chamberlin, 1979  
**53023** *The Hostage Bride* by Janet Dailey, 1984  
**54303** *The Lancaster Man* by Janet Dailey, 1984  
**80072** *Silver Wings Santiago Blue* by Janet Dailey, 1985  
**62064** *Western Man* by Janet Dailey, 1986  
**46071** *Valley Of Dreams* by Carol Daniels, 1984  
**80735** *Portrait Of The Witch* by Dorothy Daniels, 1976  
**82069** *Cat Fw* by Robert Davis, 1974  
**77758** *Time Of Dreaming* by Josephine Edgar, 1974  
**77757** *My Sister Sophie* by Josephine Edgar, 1974  
**81217** *Lady Of Wilderley* by Josephine Edgar, 1977  
**80808** *Girl In White* by Julie Ellis, 1976  
**82546** *The Sons And The Daughters* by Patricia Gallagher, 1980  
**?** *The Clue Of The Runaway Blonde And The Clue Of The Hungry House* by Eric Stanley Gardner  
**81189** *The Snow Mountain* by Catherine Gavin, 1977  
**81243** *Give Me The Daggers* by Catherine Gavin, 1977  
**?** *The House Of War* by Catherine Gavin, 1979  
**41464** *The Love Of The Lion* by Angela Gray, 1980  
**?** *See How They Run* by Angela Gray  
**50937** *The Bright Blue Sky* by Max Hennessey, 1984  
**50938** *The Challenging Heights* by Max Hennessey, 1985  
**78895** *Seven Ways From Sundown* by Clair Huffaker, 1985  
**44027** *Hotel New Hampshire* by John Irving, 1982  
**81480** *A Marriage Of Convenience* by Tim Jeal, 1981  
**80894** *Kilmarn's Landing* by William Judson, 1977  
**82938** *New York, N.Y. 20022* by Steve Kahn, 1979

**82282** *Such A Life* by Edith Lazebnik, 1979  
**83275** *My Lord, My Love* by Diana Lyndon, 1980  
**78737** *Las Vegas* by Arthur Moore and Clayton Matthews, 1974  
**81768** *Rich* by Graham Masterson, 1980  
**53138** *Superluminal* by Vonda N. McIntyre, 1984  
**80247** *One Just Man* by James Mills, 1976  
**50080** *The Beauty And The Billionaire* by Terry Moore, 1984  
**42610** *Smoked Out* by Warren Murphy, Digger #1, 1982  
**42611** *Fool's Flight* by Warren Murphy, Digger #2, 1982  
**45094** *Dead Letter* by Warren Murphy, Digger #3, 1982  
**45095** *Luddites Weekend* by Warren Murphy, Digger #4, 1982  
**81084** *Trust* by Cynthia Ozick, 1977  
**78880** *Callie Knight* by Jack Pearl, 1975  
**78949** *The Sure Thing* by Richard Pather, 1975  
**77748** *The Daughter Of The Devil* by Lozana Prole, 1974  
**82538** *An Army Of Children* by Evan Rhodes, 1979  
**82529** *The Pirate* by Harold Robbins, 1978  
**81390** *The Dorenstein Icon* by Janet Louise Roberts, 1978  
**81381** *Isle Of The Dolphin* by Janet Louise Roberts, 1978  
**81308** *Dark Rose* by Janet Louise Roberts, 1979  
**81310** *The Jewel Of Terror* by Janet Louise Roberts, 1979  
**81308** *Lord Satan* by Janet Louise Roberts, 1979  
**82601** *Jade Vendetta* by Janet Louise Roberts, 1976  
**81385** *The Curse Of Kenton* by Janet Louise Roberts, 1978  
**82750** *Ravenwood* by Janet Louise Roberts, 1978  
**81309** *The Weeping Lady* by Janet Louise Roberts, 1979  
**80516** *Chrysalis Of Death* by Elanor Robinson, 1976  
**82514** *Perfidio* by Jill Robbins, 1979  
**81038** *Manner's End* by Elaine Booth Seig, 1977  
**81039** *Scorpion Summer* by Elaine Booth Seig, 1977  
**81021** *The Captain's House* by Mary Kay Simmons, 1980  
**81024** *The Diamonds Of Alcazar* by Mary Kay Simmons, 1979  
**81025** *The Willow Pond* by Mary Kay Simmons, 1980  
**80182** *Air Surgeon* by Frank G. Slaughter, 1975  
**80145** *Buccaneer Surgeon* by Frank G. Slaughter, 1975  
**80113** *Battle Surgeon* by Frank G. Slaughter, 1976  
**80611** *Countdown* by Frank G. Slaughter, 1976  
**80477** *Devil's Harvest* by Frank G. Slaughter, 1976  
**80279** *Divine Mistress* by Frank G. Slaughter, 1975  
**80749** *Deadly Lady Of Madagascar* by Frank G. Slaughter, 1976  
**?** *East Side General* by Frank G. Slaughter  
**80612** *Epidemic* by Frank G. Slaughter, 1976  
**80161** *The Healer* by Frank G. Slaughter, 1975  
**80006** *The Passionate Rebel* by Frank G. Slaughter, 1976  
**80008** *Sword And Scalpel* by Frank G. Slaughter, 1976  
**80394** *In A Dark Garden* by Frank G. Slaughter, 1976  
**?** *Spencer Brade*, M.D. by Frank G. Slaughter  
**80607** *Surgeon U.S.A.* by Frank G. Slaughter, 1976  
**?** *The Husband* by Sol Stein  
**77952** *Death Reign Of The Vampire King* by Giant Stockbridge, 1975  
**77944** *Hordes Of The Red Butcher* by Grant Stockbridge, 1975  
**77943** *The City Destroyer* by Grant Stockbridge, 1975  
**77953** *Death And The Spider* by Grant Stockbridge, 1975  
**82009** *If You Can't Be Good* by Ross Thomas, 1974  
**81934** *The Back-Up Man* by Ross Thomas, 1976  
**81898** *The Cold War Swap* by Ross Thomas, 1976  
**77778** *The Enemy At Home* by Meriel Trevor, 1974  
**77779** *The Fugitives* by Meriel Trevor, 1974  
**77780** *The Marked Man* by Meriel Trevor, 1974  
**83380** *Surrender The Seasons* by Catherine Turney, 1981  
**82328** *The Ledger* by Dorothy Uhnak, 1972  
**80284** *The Serpent Of Lillith* by Margot Villiers, 1976  
**80853** *Shadow Play* by Marvin Werlin, 1977  
**80743** *Gannor's Line* by John Whittleth, 1976  
**?** *Moss On The North Side* by Sylvia Wilkinson, 1978  
**82020** *A Killing Frost* by Sylvia Wilkinson, 1978  
**82536** *The Valiant Woman* by Jeanne Williams, 1981  
**82537** *Harvest Of Fury* by Jeanne Williams, 1981  
**81149** *Mayeroni Myth* by Daoma Winston, 1979  
**80970** *Devil's Princess* by Daoma Winston, 1979  
**80037** *Haversham Legacy* by Daoma Winston, 1975  
**80311** *Shadow Of The Unknown* by Daoma Winston, 1976  
**80435** *Trafficante Treasure* by Daoma Winston, 1976  
**81698** *Gallows Way* by Daoma Winston, 1978  
**80194** *Sinister Stone* by Daoma Winston, 1975  
**80977** *House Of Mirror Images* by Daoma Winston, 1979

**Popular Library:**  
**SP48** *The Big Cage* by Robert Lowry  
**G268** *The Big Bubble* by Theodore Pratt  
**G258** *Rib Of The Hawk* by Rosamond Marshall  
**G372** *This Spring Of Love* by Charles Meggendorf, 1959  
**50446** *Oh, Be Careful* by Lee Colgate  
**00611** *Loch Sinister* by Mardyn Ross, 1974  
**03126** *A Different Flame* by Marjorie M. Birker, 1976  
**75-1188** *Ellen Rogers* by James T. Farrell (same art as #SP48)

**Pyramid Books:** 1958-1964  
**P613** *The Sky Block* by Steve Fraze  
**R305** *Bedlam* by Andre Souiran  
**G312** *Mrs. Parkington* by Louis Bromfield  
**G317** *French Doctor* by Louis-Charles Royer (reprinted as #G-562)  
**G345** *Prison Girl* by Wenzel Brown, (reprinted as #G-809)  
**G353** *Room To Swing* by Ed Lacy  
**G357** *Mr. Arkadin* by Orson Wells  
**G372** *Crimson In The Purple* by Holly Roth, 1959

**G387** *The Dream And The Flesh* by Vivian Connell  
**G395** *So Dead My Lovely* by Day Keene  
**G402** *City Of Chains* by William Pettit  
**G412** *The Oracle* by Edwin O'Connor  
**G414** *Born Innocent* by Crichton Burnham  
**R419** *The Divine Passion* by Vardis Fisher, 1959,  
 (reprinted as #R-628)  
**G431** *One To Grow On* by Nathaniel Benchley, 1959  
**G432** *Private Eyeful* by Henry Kane, 1959  
**G462** *Fire In My Blood* by Lady Newborough, 1959  
**R472** *Golden Rooms* by Vardis Fisher, 1960  
**G474** *Strange Sisters* by Fletcher Flora  
**G489** *Night Is For Screaming* by Robert Turner  
**G493** *Night Nurse* by David Holmes, 1960  
**G513** *The Brass Bed* by Fletcher Flora, 1960  
**G520** *A Kiss For A Killer* by G.G. Fickling  
**R522** *A Passion Within* by Vardis Fisher, 1960  
**G549** *Female Convict* by Vincent Burns  
**G560** *Dig A Deadly Dill* by G.G. Fickling, 1960  
**G562** *French Doctor* by Louis Royer, 1960,  
 (reprint #G317)  
**G565** *A Perfect 36* by Ed Springfield  
**R576** *The World, The flesh & Father Smith* by Bruce Marshall, 1960  
**R588** *How Like A God* by Rex Stout, 1961  
**G609** *Prison Girl* by Wenzel Brown, (reprints #G345)  
**G618** *King Of Thunder Valley* by Archie Joscelyn  
**G623** *Blood And Honey* by G.G. Fickling  
**R628** *The Devine Passion*, Vardis Fisher, (reprints #R419)  
**R730** *A Neamness Of Evil* by Cartey Mills  
**R930** *Rogue Male* by Geoffrey Household  
**R944** *Fellow Passenger* by Geoffrey Household, 1963  
**R957** *Arabesque* by Geoffrey Household, 1964  
**R967** *A Rough Shoot* by Geoffrey Household, 1964  
**R779** *A Time To Kill* by Geoffrey Household  
**R1052** *Overkill* by Norman Daniels, 1964  
**R1094** *The Hunt Club* by Norman Daniels, 1964

**Silhouette Books:** (1984-1985)  
*Moon On East Mountain* by Hope McIntyre, 1984 (book #160)  
*Strictly Business* by Kate Merriweather, 1984 (book #179)  
*Wind Shadow* by Renne Rosal, 1984 (book #207)  
*Rendezvous* by Nancy John, 1985 (book #219)

**Tor Books:** (1991-?)  
*October Wind* by Susan Wiggs, 1991

**Trojan Publications:** paperback-sized pulps: 1950  
*Hollywood Detective Magazine*, Oct. 1950  
*Pocket Detective Magazine*, Nov. 1950  
*Six-Gun Western Magazine*, Dec. 1950

**UniBook:**  
*Emergency Nurse* by Peggy Gaddis, 1963

**Soft-Cover Adults Paperbacks:**  
**All-Star Books:**  
**A585** *The Joy Zone* by Anthony Dare, 1966  
**A5130** *A Tender Bed* by Lester Lake, 1967  
**A5143** *A Time To Love, A Time To Die* by Lester Lake, 1967  
 (same cover as Midwood #133)

**Chariot Books:**  
**157** *Sex Peddler* by Arthur Aldon, 1960  
**216** *Naked Nurse* by Ben Anderton (reprint of All-Star #A585)

**Private Edition Books:**  
**110** *Country Club* by Robert Chesman  
**111** *Broadway Ball* by Ray Damon  
**149** *Passion Slave* by Wilson MacDonald  
**180** *Texas Dramp* by John Thompson  
**213** *Tonite* by A.E. Oliver  
**368** *Bedroom Stripper* by Frank Burnet, 1966

**Bedside Books:**  
**BB814** *Sin Cruise* by Leo Masters, 1959

**See Line Books:**  
**180** *Salesman And The Virgin* by Richard Earle and Glen Johnson  
**194** *Jay Ride* by Inge Carville, 1967

**Challenge Books:**  
**CB209** *Summer Man* by Jory Sherman  
**CB211** *Soldier's Woman* by Con Sellers

**Edika Books:**  
**EK114** *Sex And The Caged Woman* by C.L. Meyers



Robert with his wife Jan at a New York Paperback show, 1991



George Ericson painting *Iverd's Boats*, 1934

# Eugene Iverd

American Illustrator for *The Saturday Evening Post*

by Dr. Donald Stoltz, Jean Sakumura and Lynda J. Farquhar

## PROLOGUE

Artist George Ericson, who used the pseudonym Eugene Iverd, was an American illustrator during the Golden Age of Illustration. He was a man of immense personal charm and enormous artistic productivity. His paintings burst onto the American scene during the late 1920's when America was recovering from the first World War. His own ebullient personality as a skilled raconteur emerged in his art; nearly all of his most successful paintings tell stories. The stories are the tales of life at its most joyous. He had the gift of seeing the small moving vignettes of life that for a moment lift us from the day-to-day into a world where children are venerated and the old are objects of beauty. He was a painter of character. Once having seen Iverd's portraits, one is immediately drawn into the life of the individual. His work was celebrated on the covers of the major magazines of the day, *The Saturday Evening Post* as well as many others.

In the main, Iverd was a painter of children. In his paintings children are engaged in the business of play, building bonfires for ice skating parties, playing baseball or football or walking through fields of flowers. They give us back our own childhood, especially those most magical moments of pure happiness when the adult world is held in abeyance and play is celebrated.

Iverd worked as a full time artist for only three years. During the whole of his working life as an artist, 13 years in all, he produced 54 magazine covers, over 55 paintings for advertisements, 15 published lithographs, 25

story illustrations, and hundreds of original portraits or landscapes for family and friends. While his career was brief (he died at only 43) his work is being rediscovered today. Numerous recent calendars have used his paintings. His work has appeared on beverage cups, postcards, and sweatshirt transfers. In the last few years literally dozens of these items, especially the calendars, contain one or more of his illustrations depicting children at Halloween, Christmas, and all other times of the year.

He is being rediscovered because the country is once again in turmoil, trying to rediscover the meaning of values and of family. His joyous innocence and halcyon images lessen our fears and invite us to find and celebrate the child in ourselves.

— Lynda J. Farquhar, George Ericson's granddaughter

## INTRODUCTION

The year was 1926. Calvin Coolidge was President of the United States, the world was at peace, and America was bathed in economic stability. Charles Lindberg was planning his solo flight to Paris and work was proceeding on the first vehicular underwater construction, the Holland Tunnel in New York City. The Book of the Month Club was founded, Al Jolson was filming the first talking movie, *The Jazz Singer*, and Ernest Hemingway's, *The Sun Also Rises* was published.

In the midst of this artistic, literary and industrial excitement, a young art teacher in Erie, Pennsylvania wrote a heartfelt letter to his beloved mother. The letter exploded with



Unpublished preliminary cover study for *The Saturday Evening Post*, August 1, 1936

# THE SATURDAY EVENING POST

Four

MARCH 13, 1926

One

5c. THE COPY



C. E. Scoggins—Kenneth L. Roberts—Samuel G. Blythe—Perceval Gibbon  
Ben Ames Williams—Nunnally Johnson—F. Britten Austin—J. G. Harbord

"Accordion Serenade," Iverd's first cover for *The Saturday Evening Post*, March 13, 1926



excitement as he informed his mother that one of his paintings was going to appear on the cover of the most popular and prestigious magazine in the world, *The Saturday Evening Post*. He was going to be rich and famous and he wanted the woman who had nurtured and encouraged him to be the first to know. He wanted to tell her that her son, George Ericson, who painted under the pseudonym of Eugene Iverd, would soon be associated with such famous names as James Montgomery Flagg, Howard Chandler Christy, Maxfield Parrish, Charles Dana Gibson, N.C. Wyeth, J.C. Leyendecker and Norman Rockwell. Yes, a new star was on the art world horizon and his name was Iverd!

*Friday Evening*

My Dear Precious Darling Mother,

Excuse this big salutation but I can't wait another moment. I must tell you the good news. You will remember my telling you I submitted four canvases to *The Saturday Evening Post*. Well yesterday I got a letter from them and they told me they were very much interested and see possibilities in several. They also said that a Mr. Martin was coming to Erie to go over the pictures with me. Last night I got a telegram from them saying Mr. Martin would see me this evening.

He came with the big canvases up to the house and I talked with him for an hour. He told me so many things. I can't

# THE SATURDAY EVENIN' POST

An Illus.  
Founded A. D.  
Franklin

5cts. THE COPY

JUNE 24, 1933

10c. in Canada



Iverd's Boats, cover for *The Saturday Evening Post*, June 24, 1933



**Children Wading**, original calendar illustration, circa 1930s

believe them even now. He said they had them on exhibit there for a week. And every artist who came in was asked to give his opinion. He said that good cover artists were the rarest things on the face of the earth. He told me that after I had sold two canvases a year I would be making as much as I would in a whole year of teaching.

I did not tell you. They want me to make slight changes in one of them, quite a good deal on another one, and return the two canvases. "They never contract for canvases," he said, but after the sketches are approved they are as good as sold. Ma, they are occasionally turned down even then. But I do hope they will take these two. He could not tell me what they were going to pay me, but he thought between \$300.00 and \$500.00 each. And then they go much higher later.

I had a lot of other stuff to tell you, but Mother, I am too excited. Think of it Mother. I was good enough to have them send a special man down to see me. If I can get in with them Mother you will have everything you ever wished for. The big artists get from \$1,000.00 to \$1,500.00 each for their covers.

Love, George

PS: Oh! Yes I must tell you this. He said he has never seen any covers cause so much of a stir up in that office since he has been there. Chief editor Mr. Lorimer said, "Who is this

man Iverd? Why haven't we seen some of his work before?" So they sent this man down to see if I was a young man. And the first thing he asked Lillian when he came up stairs was if I was her husband. He wanted to know all about me. How long had I been married, even!

He said the editor said my stuff was as good as Norman Rockwell's earlier stuff. He told me that Mr. Rockwell has been West for his health and if they should lose him they would lose thousands of dollars. He said they were anxious to find young men who could develop into cover artists. He said they received thousands of covers by artists trying to get in. And also that I was very modest. He said most artists thought their things were good but I thought mine were no good. He said they want young men that can grow with them.

Oh! Yes, my covers will be run in full color. The first one will appear in February, 1926.

#### CHILDHOOD

George Melvin Erickson was born January 31, 1893 in St. Paul, Minnesota. His parents, John and Matilda Erickson, were Swedish immigrants who came to America as teenagers in 1877 and 1882, respectively. John Erickson worked in construction as a bricklayer, plasterer and general construction laborer. Matilda worked as a domestic for one of the wealthy



*Inspiration*, original calendar illustration, circa 1930s

families in St. Paul. After their marriage in 1890, the couple started their family, but a serious depression developed at the turn of the century and construction in St. Paul came to an abrupt halt.

John Erickson became concerned for the well-being of Matilda and their two children, John and George, and he decided to move the family to Waseca, Minnesota, a small town in the southern part of the state where work opportunities were plentiful and a job was available. In Waseca, John and Matilda rented a house and settled down in a very meager dwelling. Conveniences were minimal and they had no lights or refrigeration. There was no indoor plumbing and ice was cut from a nearby lake and stored in sawdust to cool ice boxes in the summer. The streets of Waseca had wooden sidewalks that were slowly being replaced with concrete, and this opened the door for John to have steady, long-term work.

Although life for the Erickson family was not easy, they were happy, and compared with other folks in town, quite fortunate. They had a big vegetable garden with a crop large enough to preserve for the tough Minnesota winters, and they had good children who worked the garden and helped with household chores. In 1896 a daughter, Lida, was born. In 1899 another son, Carl, was born, and in 1904 a daughter and final child, Helen, joined the family.

Shortly after settling in Waseca, John and Matilda joined the Swedish Lutheran Church so they could worship in their own language. They spoke Swedish in their home and among their circle of Swedish friends, but they learned to speak enough English to converse with their neighbors and communicate at work. However, when their oldest son John Albert started school, he struggled to learn English and was frustrated with his accent and communication skills. Matilda quickly realized her children were being educated with a hardship and suddenly announced to her husband and family that only English was to be spoken at home. They soon joined an English-speaking church, the Waseca Congregational Church, which became their religious home and regular place of worship.

Even at an early age, young George was beginning to experience a strong urge to draw. He shared his mother's love of beauty and yearned to create beautiful pictures. He drew wherever he was and on any scrap of paper available. By the time he was in second grade he delighted in sneaking back home after leaving for school and spending the day hiding in an attic, drawing to his heart's content.

Matilda turned a blind eye to his activities, knowing how important drawing was to him. George also had an elementary school teacher who loved art and encouraged his drawing. She didn't concern herself too much with his attendance or his spelling, which was atrocious. She simply failed him for the year, allowing him to stay in her class and draw. This convenient arrangement, his mother allowing him to spend his days in the attic and his teacher who taught him more art than spelling, enabled him to repeat second grade three times as he honed his artistic skills. When his second grade teacher married and left teaching, he passed on through the Waseca

public school system, although he never did master spelling.

It was obvious that the young boy had an innate talent and a burning artistic desire; his future was beginning to become evident. George Erickson was going to be an artist. His sketches were found everywhere, even on the inside covers of the hymnals in church. It has become legend that many hymnals with his artwork are still preserved with care in several of the homes of Waseca.

However, living in a small town, art supplies were limited and paints were either not available or were very expensive. He decided one place to find paints would be in the hands of house painters. So, he found some local painters and tagged along with them, watching and learning. He observed how they mixed colors, applied undercoats and varnishes, and cleaned and cared for their brushes. The painters, who grew fond of their young admirer, gave George small jars of pigments and base paints, and soon he was mixing and experimenting with various hues, blends and textures. At age 11 he decided he would paint a family member to see if others could recognize the person. He chose his baby sister Helen and painted a picture of her crawling up a step to see a cat.

The picture was instantly recognized by everyone, and George was praised and encouraged. He continued to experiment with house paints and turpentine, and he painted many rough pictures on scraps of wood he found in the garden shed. Unfortunately these early masterpieces often became the kindling wood his father would use to start the kitchen stove.

Although George's father never believed one could succeed in an art career, Matilda encouraged his talent and creativity. She was a strong, loving, joyful force for her five children and was always a devoted, loyal wife to her hard working husband.

The family began to prosper in Waseca, which was a small frontier town set in rich, rolling countryside. John Erickson set up a construction firm, and soon thereafter, seeing the growing demand for concrete, organized a concrete company. His firm was in constant demand to pour the many new streets and sidewalks of the growing community and the company prospered. Things became so good that at the age of 12 George was able to convince his father to give him enough money to order a set of oil paints from the Sears and Roebuck catalog. In later years, George was to paint a portrait of himself as the young artist at work, remembering the help of those early local painters.

In 1905 the three things that everybody read in a small Midwestern town were the Bible, the Sears Catalog and *The Saturday Evening Post*. When his set of paints arrived, George knew that his days of fame and fortune were not far away and he was going to be a great artist and maybe paint pictures for the *Post* like Harrison Fisher, Henry Hutt, Guernsey Moore, William Ladd Taylor and the great Leyendecker brothers.

But George's father had concerns for his son's future. Artists were commonly considered as ne'er-do-wells who lived as poverty stricken Bohemians, struggling to make a living. He felt George should join him in the construction

# THE SATURDAY EVENING POST



An

Weekly  
by Franklin

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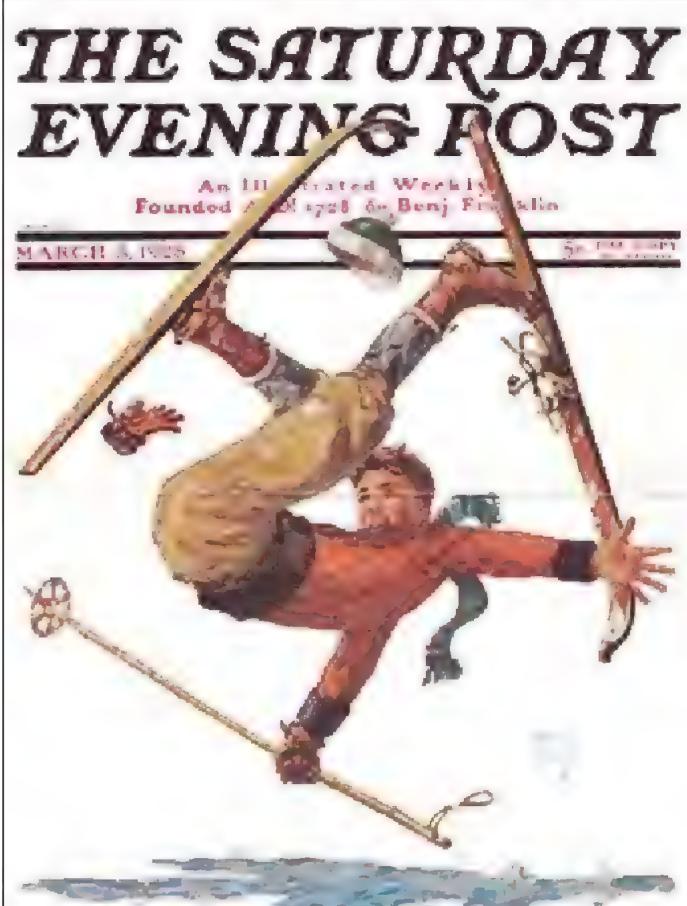
MARCH 24, 1934

Volume 60, Number 24



BEGINNING  
IN THIS ISSUE **THE JEALOUS HOUSE**—By CLARENCE BUDINGTON KELLAND

The Saturday Evening Post, March 24, 1934



*This Issue:* More Than 3,000,000 Net Paid Circulation

*The Saturday Evening Post, March 3, 1928*

business, put in a good day's effort for a good day's wages and leave the drawing for an evening's hobby.

Matilda, however, had a different philosophy. She believed in letting the children follow their own interests and she gave them the freedom to grow and learn in their individual ways. When George's younger brother, Carl Evard, set up a chemistry lab in his bedroom, his mother ignored the fumes and mess and gave him a free hand. When John objected to Carl drilling holes in the walls to run the wires for his electrical inventions, and tried to call a halt to things, Matilda held her ground, saying, "Let him do what he wants to as long as he is learning and as long as I can keep an eye on him, so I know he's not in trouble." But her love for her son George went beyond support; she was his biggest admirer, inspiration and confidante.

In addition to drawing, George did all the other things that every kid did during that period. He played ball and swam and fished and skated. He even tried skiing with homemade skis that he made from barrel staves. Because money was limited, George and his friends became innovative and made many of their own playthings, like swings, go carts, and sail boats. Many years later his brother Carl said, "Looking at George's *Post* covers reminded me of many things we did as kids."

When he was 12 years old, George was given the task of taking his little brother, six year-old Carl Evard (a Swedish name



*This Issue:* More Than 3,000,000 Net Paid Circulation

*The Saturday Evening Post, January 3, 1931*

which was pronounced Iverd with a long "i"), to school. He led his brother by the hand into the first grade class. Up to that time Carl had always been called by the name of "Iverd." So, when the teacher asked George what his brother's name was, he replied, "Iverd." "Iverd what?" asked the teacher. "Iverd Erickson," responded George. "But what is his middle name?" asked the teacher. "We need his complete name for our records." Neither George nor his brother knew of any other name. So George promised to go home and find out. What the boys discovered when they went home for lunch that day and asked their mother was that his name was actually Carl Evard, but that he had always been called by Iverd, his middle name.

His older brother John Albert was likewise called by his middle name, and years later George's younger daughter, named Mary Jean, was referred to as Jean because Jean Erickson sounded better than Mary Ericson. The tradition still lives on in the family as two of the Erickson granddaughters have been referred to by their middle names since infancy.

When Carl Evard discovered at age six that his given name was Carl, he immediately decided he hated the name "Iverd" and hereafter would only use the name Carl. Of course, the children in the neighborhood gloried in teasing him and calling him "Iverd," just to see him get red in the face.

One day when George was 14 years old he came out of the house and saw eight year old Carl playing in the backyard

*Daisies and Little Girl*, original illustration for a Consolidated Food Corporation advertisement. Photo by Pete Gool



and he called out, "Hey Iverd, come here I want to tell you something." Carl replied with, "My name is not Iverd and I won't come unless you call me Carl!" "Iverd is a good name," George retorted. Just then he looked across the street and saw a little boy by the name of Eugene who always teased Carl about his name. Carl reiterated, "Iverd is a dumb name just like Eugene!" "No," George replied, "and someday when I'm a great artist I'm going to use both names and prove it to you. I'm going to make the name Eugene Iverd famous!"

As time passed, brothers Albert and Carl continued with their inventions and George found himself increasingly compelled by art. Matilda's faith in her children's talents opened

the way for success in their endeavors. Albert, the oldest, held 44 patents on various marketable machinery he developed and manufactured during his lifetime. Carl also held several patents on ingenious devices he sold to various manufacturers. The younger sister, Lida, became a woman ahead of her time by starting her own business in Waseca.

#### ADOLESCENCE

Because of his early spelling difficulties and repetitions of the second grade, George was 3 years behind in school. When he finally graduated from eighth grade at age 16, he was three years older than most of his school friends. With manhood



Young Lillian Remund

approaching and his innate eye for beauty maturing, he took notice of one of his classmates, Lillian Remund.

In his eyes her classic features appeared to be perfection, and he responded strongly to her beauty, in spite of the freckles that sprinkled her face. While today freckles are often seen as beautiful, in those days they were viewed negatively. But George was glad she had them. He thought none of the other boys would think she was pretty and he could have a better chance of attracting her. Indeed he did capture her heart, and theirs became an adolescent love affair with all the depth and intensity of Romeo and Juliet.

In high school George continued drawing and painting. From time to time the town paper would publish his cartoons. This gave him satisfaction, his mother great pride and his father consternation. When George submitted the cartoons to the Waseca paper, he began signing them Ericson instead of the spelling of his family name Erickson. He preferred the look of the name without the "k." Even then he was aware of the salability and visual appeal of his total product.

During high school he got a job with a vendor in Waseca who had a portable peanut and popcorn machine. George worked with him for about a year and learned the mechanics and business of the operation. At the end of the year, the fellow decided to leave town and wanted to sell the machine. He offered George the business, including the machine, for \$300. After much deliberation, George had a long discussion with Carl and told him that although he thought the business venture was sound, he couldn't get involved because obtaining the \$300 for the investment would be impossible. Being part of a poor family in 1912, \$300 seemed like a fortune.

But in the year he had operated the popcorn machine, he had discovered the financial rewards and was sure that not buying it would be something he would eventually regret.



The peanut and popcorn machine, 1912

After thinking of every possible way to get monetary backing, the brothers decided to try the local bank.

After discussing the venture with their father, who had reservations about the idea, George and Carl went to talk to the local banker, with some trepidation. Mr. Baird, the executive at the bank, knew everyone in the little town of three thousand people and listened attentively as the two young boys explained their desire to go into the peanut and popcorn business and buy the machine. "Well, boys," he said, "I know you will pay this money back and this is a good business venture for you, but I cannot let you borrow the money because you are not of age. But," he added, "I'll tell you what I will do. If you will sign this note for three hundred dollars and if your father will come down and put his signature on it underneath yours, the bank will loan you the money you need."

With hopeful optimism coupled with anxiety, the boys returned home and explained the problem to their father, who said, "Yes, I'll do this for you. I'll stop into the bank tomorrow." And the next day he went to the bank, signed the note, and shortly thereafter the boys were given the money and were in business.

The decision proved to be a good one. Every day after school the boys would go to a small shed in the downtown area where the popcorn machine was stored. They would then pull the machine to the Ruby Theater where, at that time, silent pictures were playing for a 10 cent admission. The boys would park their machine outside the theater and sell popcorn for 5 cents and peanuts for 10 cents a bag. To reduce their costs, they would use fifty percent butter and fifty percent lard to cover the popcorn. And everyday they would polish up the brass and clean the windows so that everything was sparkling by the time they were ready to take it out at night. Because they had only one bicycle, George would pump the

*Boy with Lantern*, a Monarch Food ad from  
The Saturday Evening Post, December 1931.  
Photo by Pete Gool



bike home and Carl would sit on the handlebars.

After dinner they would get back on the bike and pedal downtown to pull their machine out onto the street so they would be ready for their customers. During quiet times when there was a lull in the business they studied their lessons for the next school day. With their newfound income the boys managed to buy their own clothes and have some spending money. In addition, the venture taught them something about the mechanisms of business such as purchasing, expenses, and profits. They continued with their small entrepreneurial project through high school.

Throughout high school, George continued to court

Lillian. They went to parties and picnics together. He sang in the glee club and played basketball. When George wasn't drawing or involved in school activities, he was with Lillian. They were deeply in love. However, in 1912 Lillian's father moved the family to a farm in Amery, Wisconsin. The couple was separated for a year while she attended high school in Amery. During that year Lillian was extremely unhappy and understandably depressed. She besieged her parents to allow her to return to Waseca, where she could graduate with her original high school class. Ultimately, her parents relented and found a family in Waseca where she could board for a year until graduation.



Preliminary oil sketch



*Does he like butter too?*, a Campbell Soup advertisement from *The Saturday Evening Post*, May 26, 1933

### YOUNG ADULTHOOD

After high school, as her parents had wanted her to do and as her mother had done before her, Lillian became a teacher. She attended a six week course at a teachers' normal school and began her career. Living on the family farm, she taught at a one-room country school a mile and a half down the road. There she served as teacher and janitor, which required getting to school early on winter mornings to fire up the wood-burning furnace before the children arrived. She drove a horse and buggy through deep drifts of snow to open the school each morning. The horse was not able to stay outside in the snow all day and had to be stabled in a nearby barn during school hours.

Life was exciting for George and Lillian in those years, and they looked to the future with optimistic anticipation. However, the rest of the world was moving just as inexorably toward conflict. Political upheaval was stirring in Europe and a major war had begun.

At this point in his life (1914) George wanted to go to art school. His father was paying for his older brother, Albert, to

go to business college, but George's choice was to attend the St. Paul Art Institute. John Erickson was insistent that George follow in his older brother's footsteps and study business at Yankton College in South Dakota, which eventually and reluctantly he agreed to do. Attending classes seemed like a monumental waste of time to George because it took him away from his drawing.

A few weeks into his first term he withdrew from college and went home to Waseca to confront his father. He simply would not study business, and art was the only thing he wanted to learn. John became adamant. "Not on my money you won't," he said. "No son of mine will become a pauper artist painting in an attic and depending on the charity of others for his keep." George's mother, however, continued to express her faith in her son's talent. Ultimately, George decided to go to the city and try to earn his own way through school. His brother Carl, always a supporter and admirer of his older brother's talent, offered to help him financially.

And so at age 20, George enrolled in the art school in St. Paul and Carl stayed home and operated the little peanut and

popcorn business. Every week George received a box from Carl, which included the washed and folded laundry that he had sent home to his mother the week before, with some cookies and cakes that Matilda had made and a check from the business. But the stipend by itself wasn't quite enough for him to survive on, so George got a job as a busboy in a St. Paul cafeteria.

The job in the cafeteria gave him something to eat, but it still wasn't sufficient to sustain him so he also got a job as a shoe salesman in a local shoe store. He didn't know much about shoes, but he learned quickly and between the two jobs and the money that Carl was sending, in addition to residing at the YMCA, he was able to cover the costs of his schooling.

After one year at the St. Paul Academy, George decided he had learned all that the faculty had to teach him. He then decided to take another educational step and applied to the Academy of Fine Arts in Philadelphia. Upon his acceptance in 1916, he got a job in a cafeteria so he could acquire his food, and he also got a job in another shoe store. By then he was an experienced shoe salesman. Once again he took up residence at the local YMCA and kept himself enrolled in school, fed, housed, and clothed.

While studying in Philadelphia, George began to create illustrations for magazine stories. Because of this supplemental income, he was able to take a train on occasional vacation periods to visit Lillian at the Remund family farm in Amery, Wisconsin. By this time he and Lillian wanted very much to be married, but all four parents united in opposing such a move. Lillian would not live in such poverty, and of course there was a chance that George would be drafted into the service.

Although George was a good and serious student, competition was strong at the Academy and he was never able to win any of the cash prizes that were awarded. However, he was delighted when the Pennsylvania Academy of Fine Arts decided to use one of his drawings in a school catalog.

On the morning of April 3, 1917, news spread throughout the world that on the previous night President Woodrow Wilson had asked Congress to declare war on Germany. Although the United States was poorly prepared to engage in a large conflict, the American people slowly moved from watchful waiting to willing participation. Within six months everyone was singing George M. Cohen's rousing martial tune, "Over There." On May 17, 1917 Congress passed the first selective service act by an overwhelming vote. Under the act all men age 21 to 30 had to register for the draft. Only men with dependents or those with an essential job such as farm work could be deferred by the local draft board.

Although George escaped the first round of draft notices,

in February of 1918 the dreaded letter came from the Waseca County draft board. George returned home for his physical examination and processing. To his delight he failed the physical because he was underweight. The two years of struggling, living as a part-time salesman and a full-time student with meager food and long hours, had taken their toll on his body weight.

The year was 1918, George was 25 years old and Lillian was 22. Lillian had been saving money and George hadn't qualified for the draft. Their parents reluctantly agreed to a marriage. The details of the wedding were quickly arranged and George's parents came from Minnesota to Wisconsin by train to give their blessing. The wedding was held February 27, 1918, in the Remund family living room. A young neighbor girl, Irene Lundgren (later to marry Lillian's brother), provided the piano music for the few family friends who gathered for the festive occasion.



George and Lillian's first child, Ruth

Lillian had made herself a beautiful new dress, but the only suit that George had was the one his father bought him when he started college. During the four years he was away he had gotten as much wear as he could out of those warm wool pants, always being careful to cover them with a smock when he painted. But time had worn the material thin, and not only did the years show on the suit, but also his skinny left knee could be seen through a small hole! With a grin on his face he simply took a pen and blackened his knee to make it less noticeable.

When the preacher asked him to present the ring, George looked worried as he reached in his pocket, then frantically started searching all his pockets. Many of the guests thought that the hole in the knee wasn't the only hole in the suit, but finally, with a wink to all present, he pulled the ring out. His sense of humor could not be left out of that joyous occasion.

Following a sumptuous meal in the Remund dining room, George and Lillian were bundled into a sleigh with all of Lillian's hope chest treasures, and the couple began the cold seven mile trip through the snow to Amery, where they caught the train to Philadelphia. In those days, such a distance represented 6 or 7 days of travel and a vast psychological chasm. No telephones existed at that time in remote rural locations. The families were truly saying goodbye to all but letters, often for months, sometimes for years.

In Philadelphia they set up housekeeping in a small apartment with Lillian's possessions and the help of the money she had saved. Although they had very little to live on, they looked at their poverty as an adventure and a challenge, and always found great fun in "making do." Together Mr. and Mrs. George Ericson could tackle the world.



*Baby Jean*. Oil on canvas



We Walked in Fields of Gold. Original Campbell Soup advertisement for *The Saturday Evening Post*, March 26, 1932

### THE WAR YEARS

When George was called up again for the draft that summer, the couple was not overly concerned as they returned to Minnesota for his physical examination. Their limited income had not put any weight on him. To their dismay, the Army had lowered its standards and he was accepted. On August 15, 1918, he was inducted into the army and went to boot camp at Fort Snelling in St. Paul. While there, he continued to draw and had several of his drawings published in the armed forces newspaper *Reveille*. After basic training he was transferred to Camp Alfred Vail in New Jersey with the rank of sergeant, serving as a clerk in the signal corps.

During the fall of 1918, George came home to visit his parents on a 10-day furlough. At that time he was extremely unhappy about being in the Army because it was disrupting his art career. When the leave ended and he was about to return to New Jersey, he suddenly burst into tears and said, "This may be the last time I'll ever see you. I have to say good-bye because our company is going to France. That is why they gave me this furlough."

After an emotional parting, George got on the train and waved good-bye to his family and started back to Camp Alfred Vail. As he was packing and his outfit was getting ready to be shipped overseas, news came that the Armistice had been declared, and a universal sigh of relief accompanied by overwhelming joy spread throughout the country. Of course, for George Ericson it was as if a door had finally



Calendar illustration, circa 1930s



MORE  
THAN  
250  
ITEMS



"Wake up! Let's get goin'! Mom's got the lunch packed—Fishing time. Out-of-doors time for children—and grown-ups, too. For mothers have learned that many hours may be added to playtime with the children when the pantry is stocked with Monarch Foods. Always the same high quality; never expensive.

THE  
MONARCH  
WAY

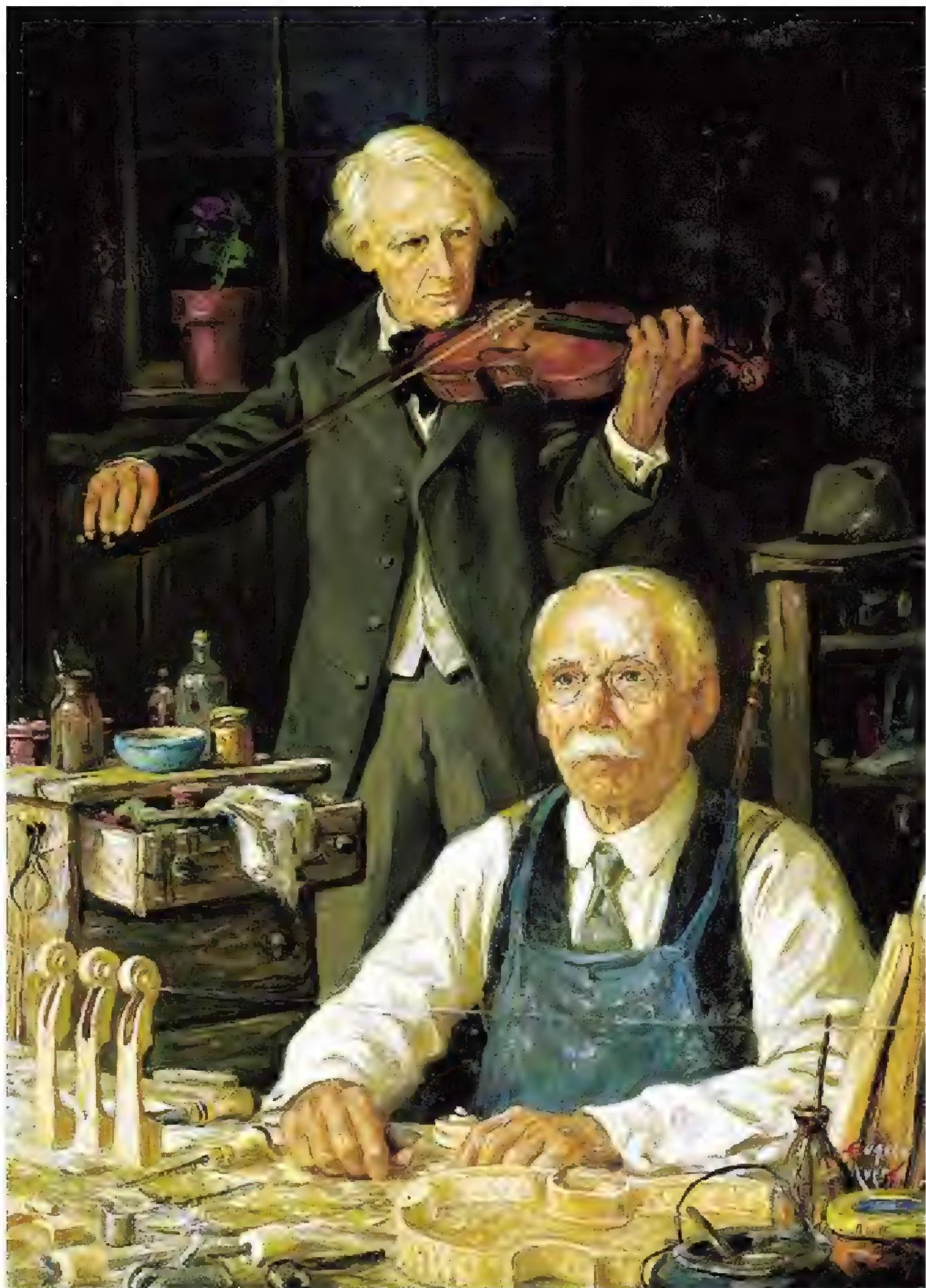
Save  
in days  
Cook  
in hours

MONARCH FOODS  
MADE WITH CARE THROUGHOUT THE ENTIRE MANUFACTURE

Reid, Murdoch & Co.

MONARCH  
FOODS  
INC.

Advertisement for Monarch Foods in *Ladies Home Journal*, May 1934



Original illustration of *The Two Masters*, circa 1930s. Oil on canvas

opened to his future, because now he felt he could truly pursue his career in art.

With the country now at peace and the nation slowly healing, the government looked seriously at the rehabilitation of its wounded men. George's talent was known from his drawings in *Reveille* and for this reason he was transferred to Walter Reed Hospital in Washington, D.C., where he was put to work teaching art to wounded veterans. This marked the beginning of a very important phase in his life—teaching. He found great joy in sharing his love of art and his skills.

While at Walter Reed Hospital the government commissioned him to make a model of U.S. infantry men for an exhibit. The sculpture displays a WWI mule-drawn wagon with two drivers, and another soldier on horseback leading a mule. The wagon was crafted through a special commission to the Studebaker Company. However, the mules, soldiers, and every detail of the harnesses were sculpted by Ericson. This beautifully crafted clay model of infantry men on horseback was cast in bronze and became the focal point for a United States display at the Musee' de Armee (the French War Museum) in Paris. It is still there on permanent display.

#### TEACHING ART

In 1921, George was discharged from the Armed Forces and began looking for work. Teaching seemed an interesting possibility, although he had no formal academic teaching credentials. He sent out several applications and resumes, one of which went to Erie, Pennsylvania, a small thriving industrial city set among the hills on the eastern shore of Lake Erie. Erie had a rapidly growing population owing to two major companies that had branches there, the General Electric Company and the Hammermill Paper Company. The city also had a few small colleges and a branch of Pennsylvania State University among its many public and private schools. The public schools in Erie decided to give the young veteran a chance, and George happily accepted the position. At least he would be working in the field of art, and he could always paint illustrations and fine art on weekends and evenings.

His employers at the school quickly recognized that they had hired not only a talented artist, but a talented teacher as well. His passion to share his art, his deep empathy for others, and his ready sparkling wit endeared him to his students.

Many of his students credited their successful careers in art to the inspiration given to them by George Ericson. At one time, six of his students went on to the Pennsylvania Academy of Fine Arts. In addition to being a mentor to many students, he also counseled them in other areas of their lives, even suggesting ways to finance their continued artistic education. One of his students remembers him coming to her parents' home on the weekend to let her know the joy-

ous news that she had received a scholarship to attend Pratt Institute in New York.

After a brief period of teaching art in a single school, the Erie school system felt that they could use his unique talents in a broader capacity. George Ericson was asked to supervise art instruction in all of the city schools. An assistant was hired to help him, so he would have time to handle his city-wide duties while continuing to teach art at Academy High School. During his free time away from the classroom he continued painting at home, but his work area for painting was extremely cramped and interruptions were frequent. He soon realized he needed a studio. He went to Sevin's Art Shop in downtown Erie and asked if they knew of a place that he could rent cheaply and use as an art studio. The owners of the art store told him that they had empty space upstairs at the store, and if he cleaned it out he could use it completely free. Later he joked with his brother Carl that he had taken a salary cut at school because of the Depression so he was thinking of asking Sevin's to lower his rent!

By now his illustration jobs were becoming more plentiful, and he was submitting many pictures to publishers for magazine covers, calendars and advertisements. However, he also continued to work at his first love, landscape art, and he signed all his fine artwork with the name Ericson and all his commercial art with Eugene Iverd.

He never forgot his boyhood vow to his brother Carl of using Eugene Iverd as his brush name, and he now realized that publishing under this name would be his way of honoring his brother and thanking him for his help, dedication and devotion during those early lean years.

#### PARENTHOOD

George and Lillian's first child, Ruth, was born in 1924. George delighted in her innocent beauty and developing personality. She became his favorite model and appeared in many of his paintings. It is around this time that his focus on painting children become paramount. No doubt fatherhood was a powerful life changing experience.

In 1926, realizing he needed more time for his own artistic development, he requested and got approval from the Erie school system to reduce his hours. This allowed him more time in his studio. Some people still remember his warm and generous spirit when he sent a letter of request to the superintendent of schools saying that he knew their budget was tight, and he would be happy to cut the amount of his own pay in order to give a raise to his assistants in the schools.

Because of his teaching schedule, his summers were his own, and during the summer months George and Lillian would pack up their belongings, load the camping gear in



Iverd with WWI sculpture commission

# THE SATURDAY EVENING POST

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The Saturday Evening Post, July 11, 1932

the car and head for their family homes, camping by the road along the way. After visiting the Erickson's in Waseca, they would spend an extended period of time at the Remund farm. This was an extremely challenging trip for the young family with an infant. The trip itself was 5 to 6 days long, and campgrounds did not exist. Lillian discovered that camping near one room school houses at least afforded a pump with cold water and a way to provide water to wash her baby and cook the family meals.

While on the Remund farm, Ericson set up his studio, often in an abandoned log cabin across the field from the family home. The farm often had extended visits from various relatives, and it was always the understanding that whoever visited would "lend a hand" with whatever farm work was underway at that time. This included driving horses in the field or sometimes pitching hay for the harvest.

George, however, was never expected to work in the fields. His talent was special and respected by family and friends alike. He enjoyed *plein aire* painting as well because there was always wonderful inspiration from his family, friends and neighboring children in the area at their work and play.

During a few of these early summers George went to the Canadian lake country, canoeing and camping with two brothers-in-law. While his companions fished, George set up his small easel and sketched and painted. He loved to catch the movement and lights in the running water, as well as the beauty of the northern woods. On March 24, 1934, a painting on the cover of *The Saturday Evening Post* captured these fond experiences. The picture portrays a father and son portaging a canoe on a camping trip.

In addition to his artistic talents, George was also an excellent photographer. Because children, who were the focus of so much of his work, were in a constant state of animation, he quickly found a camera to be a great help. He invested in an expensive Leica with a tripod and various lenses. Later, when movie cameras became more readily available, he also experimented with their use. With his photographic equipment he could have models move in and out of poses, adjusting to try various angles. He could scan faces and hands and occasionally catch the exact fleeting expression he was seeking. He would set up a temporary easel next to a movie screen, and project images onto the screen while he sketched them on his easel. Later he set up a full photographic studio and development lab in his home so he could carefully control the resolution of his photographs.

Photography also allowed him the freedom to do off-season work. The *Post* cover of March 3, 1928, shows a boy tumbling on skis. The model was actually photographed in his studio in the summertime in an upright position with his skis nailed to blocks. The photo was then inverted for the painting and the background created.

Some people believe that he was one of the first artists to use stop-action photography. Because many artists would project pictures onto a canvas and then trace the outline, a practice scorned by artistic purists, Ericson kept his photographic activities quiet. However, he used the photos to

enable him to draw as one would from models. He never used images projected on canvas. All forms of photographic assistance to an artist later became acceptable practices.

For most of his illustration work Iverd used a pencil to sketch the basic shapes of his figures and faces on the canvas, and then he would begin painting. In his landscapes and impressionistic art he enjoyed the free use of beginning with his brushes.

By 1926 Ericson's commissions for illustrative work were becoming more plentiful, and he had even been successful in getting some covers published on *The Christian Herald*.

At that time he decided with some trepidation that he would make an effort to get a painting on the cover of *The Saturday Evening Post*. The *Post* at that time was considered to be the most popular and prestigious magazine ever published. The artists and authors who worked for the *Post* were legendary. If nothing else, he thought he could learn what they did not want. He selected four full-sized canvases, signed them "Eugene Iverd" and sent them off.

George expected their rejection and hit upon a strategy to use when they were returned. When he got the first four back he planned to send in four more, and then four more until one was accepted. To his immense delight, one of the first four was accepted, and the *Post* sent a representative to encourage this major young talent. Immediately upon acceptance of his first cover he wrote a letter to his mother telling her not only the result of his submission but also of his admiration and appreciation for all she had done.

His first cover, "Accordion Serenade", showed a young boy in the first flush of adolescence playing a love song on the concertina to a beautiful woman. Black-and-white photos of the lovely faces of the stars of stage and screen are posted on the wall behind him.

Iverd had two sides to his nature; he was gregarious, sensitive, and warm to family and friends and delighted in their company. Yet his work required long hours of solitude, which he also enjoyed. The solitary times gave him much time for reflection on his life and his relationships with others. He reflected on his purpose in life and on the reading he and Lillian shared during their evenings at home. He thought about the beauty in all of nature and in mankind. He drew his inspiration from the world around him and his empathic, energetic and often humorous view of life enabled him to delight in what he saw. He viewed all people as basically good. This is what his experiences had taught him, and he painted what he perceived.

Vincent Van Gogh had his brother Theo who helped him through crisis after crisis. J.C. Leyendecker shared his palatial estate with brother, Frank, and both *Post* artists had studios in their New Rochelle mansion. Eugene Iverd had the unwavering support of his faithful brother Carl. Often Carl would come to visit and the two brothers would spend long hours in the studio while George painted and Carl watched. Often Carl would come up with ideas for George to paint and either send them by mail or wait until he saw him in person.

George had ideas for pictures pop into his mind wherever



Young Scientist, 1932. Oil on canvas, 38.5 x 29.5 Inches



**Spring Scene—Willows.** Oil on canvas

he looked. He kept a sketch pad by his bed and often got up in the middle of the night to sketch some idea he had dreamed of or thought about, so as not to let it escape before morning. During one Christmas visit from Carl, the brothers were driving downtown when George remarked, "Carl, look! Over there's a *Post* cover." "Where?" asked Carl, "I don't see any *Post* cover." "There, across the street, there's a boy walking along the street with a snow shovel. I'm going to paint him ringing a doorbell, looking for work, with a little dog at his heels." And the following January, the idea appeared as a *Post* cover.

One time in a pensive moment, Carl asked George, "When you are gone, how do you want to be remembered?" With no hesitation he replied, "As someone who left something for other people to enjoy."

During the years of teaching in the schools of Erie and painting in his studio, George also became popular as an entertaining speaker for groups in the community. He

dubbed his presentations "Chalk Talks." Using a technique he developed in the Army while entertaining wounded service men, and armed with a box of chalk and a blackboard, George would ask a member of the audience to come up and place five dots anywhere they chose on a blackboard. He would then connect the dots and turn it into a drawing. He would delight and fascinate his audience with his quick wit as they watched drawings of his imaginative stories develop on the board as if by magic.

1929 brought economic despair to many parts of the country, and although America was on the threshold of a great depression, George and Lillian were living a simple, happy, nearly utopian life. Their four-year-old daughter Ruth was the center of their universe and a frequent model for her talented father. In addition to artistic success and marital happiness, more good fortune entered their lives when baby George Iverd was born to them in 1928.

# THE SATURDAY EVENING POST

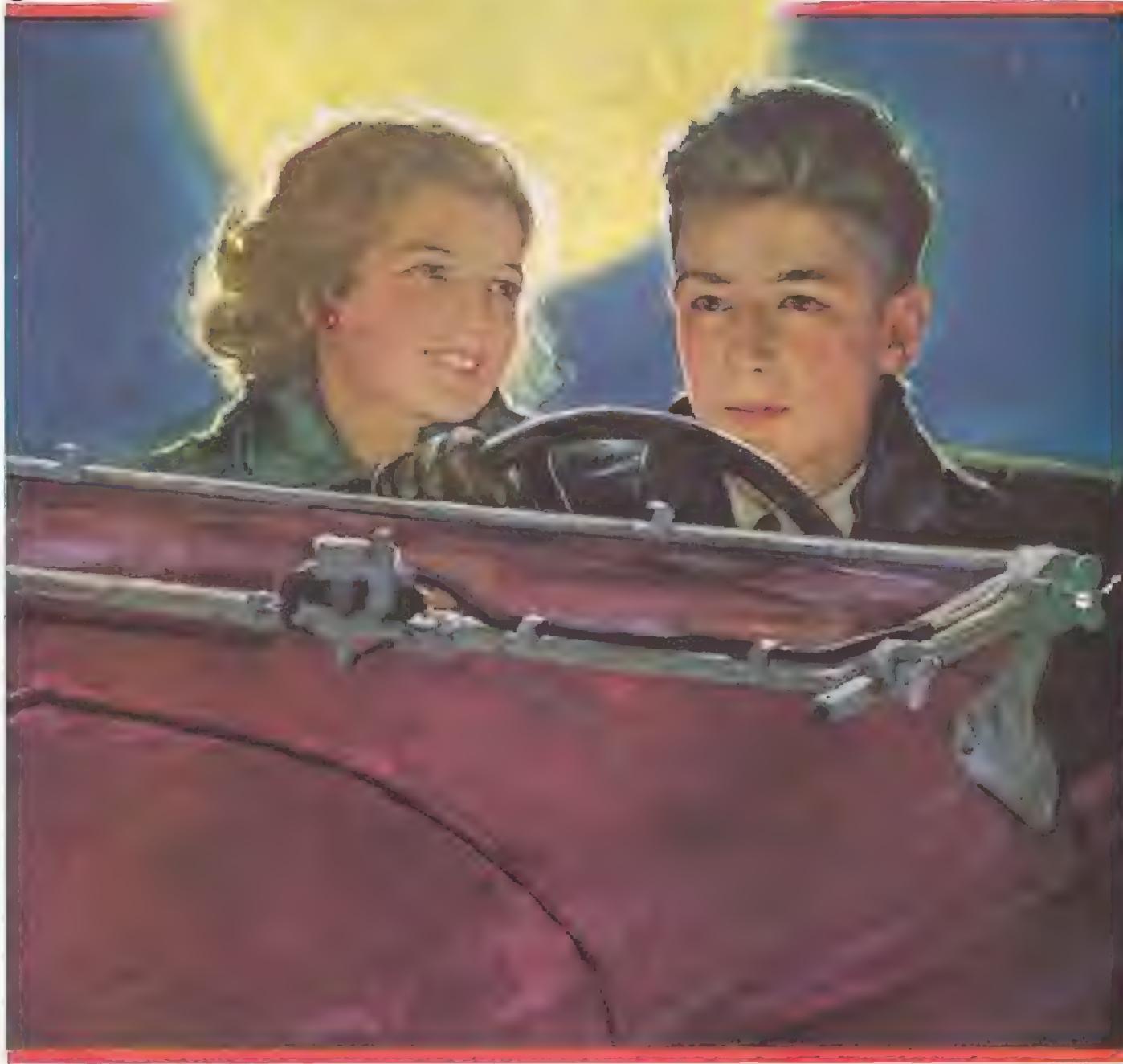
by  
Franklin

10c in Canada  
15c elsewhere 1933

5cts.

January 7, 1933

Editorial 24, News 23



The Saturday Evening Post, January 7, 1933



*Faith in You*, circa 1930s

# THE SATURDAY EVENING POST

For

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Franklin

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OIL  
CODE

Mr. in Canada

5c. the Copy

Volume 51, Number 14  
November 3, 1934



MARGARET CULKIN BANNING · DANIEL WILLARD

The Saturday Evening Post, November 3, 1934



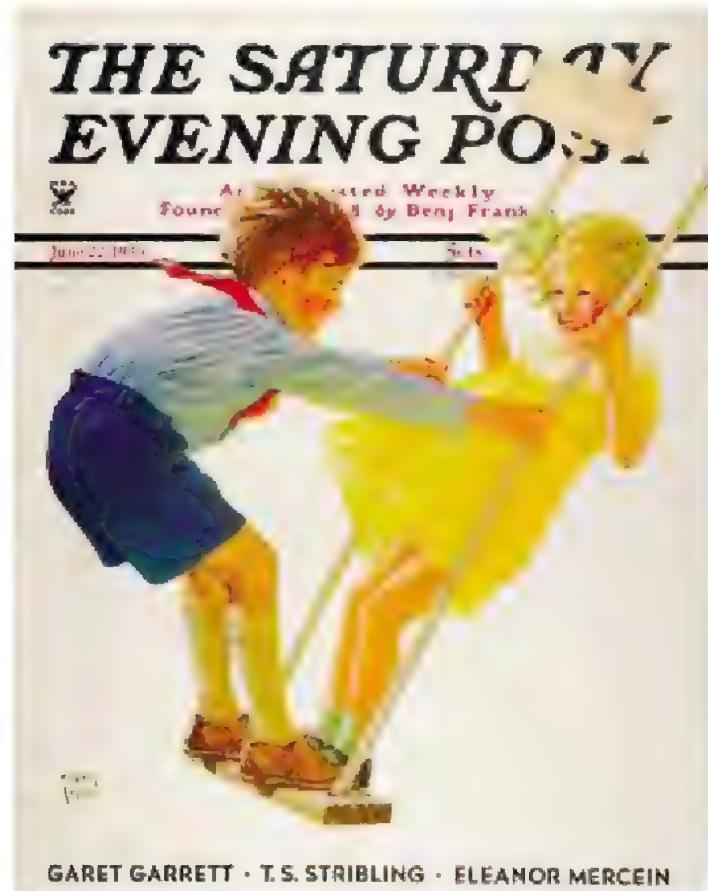
Ladies Home Journal, December 1935

Life seemed so full of promise and the artist's pictures now reflected two angelic children. Little George had deep set Ericson eyes, and peered out of many of Iverd's canvases with the beauty and love that only an artistic father could create.

Many hopes and dreams were pinned on this little boy, who was identified at an early age as intellectually gifted. He was carefully nurtured within the family, and his life was enriched by the love, devotion, and attention that his sister Ruth also received.

Unfortunately, George Jr. outlived his father by only eight years. Shortly before his 16th birthday in 1944, he died a tragic death of cancer. His face and spirit, however, have been immortalized on his father's canvases.

However, tragedy seemed a remote possibility to this happy young family in the middle 1920s and early 1930s. Teaching during the academic year, and visiting with parents and grandparents in the summer on the family farm formed the fabric of their lives. Family gatherings were celebrated with love, laughter, nostalgic conversations, family meals and photo sessions. The times together included long hours of story-telling, in which tales of family adventures and humorous anecdotes from past visits became legendary. Requests were called out, "Carl, tell us the story about your airplane," "George, tell us that story about your dog Gyp," "Helen tell us the story about the time Carl stole your chocolate covered cherries." Each year the stories became more and more exaggerated and the drama and humor increased. Casual



Ladies Home Journal, June 22, 1935

occurrences became classic sagas and good stories became legends.

Perhaps this strong story telling tradition fed Iverd's artistic creativity as well. His most successful paintings during this period, and indeed throughout his life, told entire stories in a single image. His paintings invite viewers to see and feel the life story of the individual being portrayed. While many artists of this period "told stories" with their paintings, including Norman Rockwell, Iverd had the ability to infuse the viewer's mind and heart with appreciation, philosophic humor and a sense of having intimately known and appreciated the people in his paintings.

During the winter of 1929 Iverd took his family to East Lansing, Michigan, to visit his brother John Albert, who was living there. John's daughter Esther remembers watching incredulously as Iverd's hands shaped remarkable snow sculptures as he played in the snow with the children. Iverd loved to visit his brother and admire his successes, while always finding time to do a few family portraits.

In the 1930s, life was going well for Eugene Iverd. The country's economic position was improving, and George was selling his work and becoming increasingly well known as one of America's outstanding cover artists. Locally he sold many landscapes, which were his first love, but illustration was putting food on the table, money in his pocket, and placing his name in the public eye. During this period, while still working as a teacher and receiving a steady paycheck,

# THE SATURDAY EVENING POST



Mr. La Canada  
Editor-in-Chief

5c. the Copy

Fov A. I. B. kly Franklin

Volume 10 Number 13

Oct. 6, 1934



IN THIS NUMBER  
AN ARTICLE BY

## FORMER PRESIDENT CALVIN COOLIDGE



*Faith*, a lithograph published as a puzzle and an advertisement for Iodent toothpaste, 1936. Oil on canvas

Iverd's work was bringing in enough income that he began to entertain hopes of retiring from the school system to devote himself entirely to his illustration and ultimately to a fine arts career.

Two major concerns in Iverd's life caused the future to be uncertain. One was that photography would usurp the role of artists in commercial work, and the second more troublesome problem was the increasing pain in his hands. As early as 1926 Iverd wrote to his mother mentioning the struggle he was having with his recurrent pain, but in trying to protect her from worry he minimized his discomfort. Doctors had diagnosed him as having rheumatoid arthritis. Without his hands, how could he work? Without the use of his hands, the vehicle through which his creativity was realized, all the joy in his life would disappear as well as his income and financial stability.

Facing the possibility he might be forced to find another avenue of support, Iverd vowed not to allow himself to indulge in self-pity. Rather, he began to look for alternative ways to put his creativity to work. For years he had enjoyed the world of literature and thought that perhaps he could turn his energies into writing. So he set about writing short stories in an effort to sharpen his new skill. Unfortunately, none of his stories are still in existence, but his youngest daughter, Jean, remembers being given the opportunity to read them as a teenager.

Because he was always a generous and caring individual, Eugene Iverd gave away many paintings during his lifetime. Local organizations were frequently the recipients. He donated seven paintings to the Erie Community Chest. One original painting of a young girl with a butterfly, originally published as a *Ladies Home Journal* cover, was given to the Presbyterian Church of the Covenant where he was a member. He also contributed two major paintings to the Shriner's Hospital in Erie. He gave paintings to several schools and even to a surgeon who removed his appendix.

He often sent preliminary oil sketches with short narratives to magazines for approval before doing the final painting. Many of these are still in existence, and although they were done quickly and somewhat haphazardly, they exhibit a wonderful playfulness that is not often found in his finished canvases, which tend to be a bit more studied.

Iverd did a series of 33 full-page ads for Monarch Foods. For these he also wrote the accompanying copy, feeling that he wanted to have a hand in the complete presentation of his work. Monarch Foods accepted Iverd's descriptions of his works and used them in lieu of having a professional advertising writer, feeling that Iverd's own words best described the paintings.

On one occasion *The Saturday Evening Post* returned a completed painting with a rejection slip. Iverd promptly recrated the painting and sent it off to another publisher. Within a few days, he received a letter from the *Post* requesting the canvas be returned to them as they had changed their minds. Knowing Norman Rockwell was paid more than he or any other artist, he responded that he had already sub-

mitted the work to another publisher and furthermore he wasn't sure if he could continue to work for them because he could get a higher price elsewhere. Thereafter, Eugene Iverd received the same compensation as Norman Rockwell.

Iverd never met Rockwell, or for that matter any of the other famed illustrators of his day. Years after his death, Iverd's brother Carl paid a visit to Norman Rockwell to discuss his brother's work and to hear Rockwell's opinion of Iverd. Rockwell said he never knew Eugene Iverd personally but he had always admired his work and kept a file of all his published pieces. Apparently, Iverd had little time in his busy world for collaborating with other artists, although Rockwell was keeping an eye on the competition.

In addition to the 29 *Saturday Evening Post* covers, Iverd also sold 10 covers to the *Christian Herald*, 4 to the *Ladies Home Journal*, 9 covers or supplements to *Reveille*, and either covers or advertisements to *Good Housekeeping*, *Esquire*, *Elks*, *Successful Forming*, *Progressive Farmer*, *American Magazine*, *Delineator*, *Farmers Wife*, *Farm Journal* and *McCalls*. The largest single group of advertisements were done for Monarch Foods (33) but he also did 18 ads for Campbell's Soup, one advertisement for Wrigley's gum, one painting for Iodent toothpaste, another for crayola crayons, and provided artwork for other products as well as calendars, book and multiple story illustrations. Iverd was increasingly in demand as a story and book illustrator. He illustrated two children's books and did multiple illustrations for short stories for a number of prominent writers, including Booth Tarkington. During a 10 year career Iverd published over 156 works of art.

The family who owned the Campbell Soup Company was so taken with his paintings that they commissioned him to come and stay in their home to paint portraits of their children. He was extremely impressed with this family and came home from his visit wanting finger bowls on the table and bearing a beautiful silk nightgown for Lillian. Lillian greeted both surprises with a bit of scorn, not liking the "high falutin" ways of the people who used finger bowls. And although the nightgown was lovely, it was ridiculously expensive and totally unneeded. She never forgot her early years when nice things were difficult to come by, and for that reason the nightgown was returned.

The years between 1926 and 1936 were very successful and extremely productive for Eugene Iverd. In the studio above Sevin's Art Shop in downtown Erie, he spent many hours painting to his heart's content. The ideas kept flowing in from his family and many friends. Work in the school and the community provided a constant stream of images that were transformed into paintings as fast as his hands and his brushes could create. Iverd constantly returned to the beauty of human beings and nature. In his life he saw beauty everywhere, in all types of people, infants, adults, the elderly, including the disabled. He saw beauty in the wonderful surprises created by nature—from autumn leaves to butterflies and birds. One Iverd student, who also was a baby-sitter for the children, remembers a day watching Iverd paint in the backyard. She and Ruth were observing Iverd painting a sprig

# FARMER'S <sup>The</sup> WIFE

*The Magazine for Farm Women*



*More than a Million Copies a Month--*

*September 1935*

*The Farmer's Wife, September 1935*

of delphinium. A bumblebee buzzed nearer and nearer and, spotting the painting of the flower, blundered into the painting and became stuck. Even the bees were struck with Iverd's talent for realism!

His wife Lillian continued to delight his eye with her physical as well as her inner beauty. When they had been married for 12 years he wrote her a love letter honoring their commitment to one another. He clearly thought he was extremely fortunate to have such an extraordinary mate in his life. He did many portraits of her and used her as a model in some of his commercial work as well.

Iverd began to command increasingly higher commissions for his work. Generous by nature, he was delighted to be able to send larger amounts to his mother, who he and his brothers had supported following the death of their father in 1921. He brought Mother Matilda and his youngest sister Helen to live in Erie. He helped set them up in housekeeping and found Helen a job. He then bought a new car for Helen so that they could do their errands and explore the city.

By 1933 Iverd's success had reached the point where he could afford a new home. He designed a French country style house on the crest of a hill on Gordon Lane. The dwelling had a large studio space as well as separate quarters for a live-in maid. Although the house was new, he wanted to make it look old and settled. He searched far and wide for a sagging ridge pole for the roof. The builder and many others thought him strange, building a new house and wanting it to look old.

At the end of the 1932-1933 school year, Eugene Iverd resigned from the Erie school system and moved his family to their new home, where they celebrated the birth of their third child, daughter Jean. His work continued to reflect his growing family, often with paintings showing three children, a big sister, younger brother, and a baby or toddler. With the increased income the family could afford full-time maid service, so Lillian was free to assist him in the studio by helping to get his models dressed and posed correctly.

Although Iverd's position in the school system was finished, his commitment to the community continued. Iverd always felt he had to continue teaching in some fashion. He loved to share the excitement of learning about art with students. He frequently said that all teachers are also learners and teaching keeps one fresh. Saturdays were art class day in the new house on Gordon Lane. A steady stream of children and young adults flowed in and out of his studio where he provided free lessons and supplies. He also taught art to adults in night school. In turn he was able to look at life through the freshness of their vision. It gave him endless ideas and energy. His students were part of the lifeblood of his art.

He reveled in the company of young people. On one occasion he spotted a local Boy Scout troop on an overnight camp-out near his house. He quickly invited the troop for a pancake breakfast in his backyard. He had great respect for the Boy Scouts as an organization, and a number of his paintings featured the Scouts.

Once or twice a year Iverd would pack a selection of paintings into his car and travel to art shows in Philadelphia and

Pittsburgh, trying to become well known in these art circles. He took what he felt were the best examples of his fine arts, landscapes and other impressionistic paintings. Some of his paintings sold, others returned home, increasing his optimism about a future fine arts career. At the beginning George enjoyed having his studio at home. However, some time later he confided in Carl telling him that he was beginning to regret having his workplace in his residence. He found it difficult to refuse his children's requests to be with him and the frequent interruptions slowed his work.

By 1935 Eugene Iverd was becoming a household name, and his signature so identified the artist that he even began signing his landscapes with that name. Despite his heavy schedule he always made time for his growing family, his friends and his community.

### THE FINAL DAYS

At this time in George Ericson's life he felt that he was a complete success both professionally and personally. The only disturbance was the nagging, increasingly severe, occasionally incapacitating arthritis. Determined to do all he could to keep his hands functioning, he decided to try the Mayo Clinic in Rochester, Minnesota. They had cured his mother of cancer, and perhaps they could help him also. In the summer of 1935, when he traveled with his family to the Midwest, he visited the famous clinic. At that time gold injections, which were highly experimental, were prescribed. When they headed back to Pennsylvania after the vacation, he took the vials of gold with him for his family physician to inject.

The periodic injections began, but as the cold and damp Erie winter of 1935 continued, the pain worsened and became more disabling. George and Lillian left their children with his mother and sister Helen and journeyed south to St. Petersburg, Florida, hoping to find relief in the warm weather. In the spring they returned to Erie but he was still struggling with the pain and increasingly fatigue slowed the force of his vitality.

Springtime was birthday time for his daughters and a big third birthday party was planned for Jean on May 15 with all the family coming together to dance around a maypole. A few days later George visited his physician for another gold injection. As he left for the doctor's office, he wearily remarked, "These gold shots are going to kill me some day, Lil." When he returned home he collapsed as he came into the house.

Lillian helped him into bed and called the family physician, his mother and Helen. His daughter Ruth had no party that year on May 24 because her father was simply too ill and the whole household centered around him. He continued to worsen during the next week. Helen, who worked for a local physician was not satisfied with his condition and called another doctor who came to the house and advised immediate hospitalization. His diagnosis was pneumonia, later complicated by septicemia.

Iverd's brother, John Albert, and his family happened to be visiting at the time. They extended their vacation to be with

the family. Iverd's condition worsened. The gold injections had so impaired his immune system that his body simply could not fight the ravages of the disease.

All the best supportive treatments were tried including putting him in an oxygen tent. Sadly, antibiotics, which might well have saved his life, were not discovered until the following year. His brother, Carl, always his faithful friend, supporter and confidant, came by train as quickly as he could from Minnesota. Eugene Iverd lived long enough to say good-bye to his family and ask Carl to be a father to his children. On June 4, 1936, George Ericson, beloved by family, friends, students and the community, and Eugene Iverd, renowned cover artist, was dead at the age of 43. The news of his passing sent Erie, Pennsylvania and his admirers, friends and family into a period of mourning, depression and reflection. It is a measure of his importance to the city and to the country that his death was front page news.

Many of us hope we will be able to leave future generations something to remember. Most of us have a few material things, some fond memories and a legacy of love and devotion to leave our children, grandchildren and future generations. But some fortunate people who have been gifted in art, music, literature or science leave not only personal gifts to their families, but more importantly, treasures that will enrich the rest of the world forever. George Ericson/Eugene Iverd was one of these gifted people. And because he paid a short 43 year visit to this world, he made all of our lives a little brighter and more meaningful.

Eugene Iverd never reached the legendary heights of some artists. It is likely that had he lived his normal life span, he would have been much more widely appreciated. His genius at depicting the essence of personality, at telling a complete story with a single image, and his immense productivity argue that he might have been as well known as the best of the *Post* cover artists. Iverd painted from a deep creative drive and he painted for others to enjoy. He chose his models carefully, looking not only for beauty, but also for uniqueness and the inner spirit of the person. His compassion allowed him to look deeply within others and his faces portray the sorrows, joys, humor, courage and hopes of his subjects.

Many people compare his illustrative work with Norman Rockwell and other great *Post* cover artists. Art lovers compare his landscapes with the finest American landscape artists, and some in the art world compare his impressionistic work with the very best of the American and French impressionists.

Several years after Iverd's death the superintendent of Erie schools was asked for information about Eugene Iverd. He wrote a sketch of Iverd's life and inserted it into George Ericson's personal file. His description read:

"Some hint of the character of the man has already been given. It would require much time and space and much greater ability than that possessed by the writer to do justice to his personality and character. He possessed great personal charm. He combined a rugged honesty of thought with tactful expression. Those who knew him well and considered

him a great artist, felt sincerely that his kindness, his sincerity, his interest in his fellow man, his honesty, his frankness and his practical goodness made him an equally great man. His death on June 4, 1936 at the age of 43 cut short a brilliant professional career, broke a most delightful family circle, and plunged his home city into deepest grief."

In recent years, the name of Eugene Iverd has surfaced as one of America's greatest and most admired artists and illustrators. His work has been rediscovered and is once again being published, appearing in dozens of calendars featuring the artists from the Golden Age of American Illustration. Despite the prominence of Rockwell and Leyendecker, nearly all of these calendars present at least one or two of Iverd's works as well. Examples of his work have also been reproduced recently on cups from fast food restaurants, sweatshirt transfers, postcards and notecards. Art lovers and collectors continue to covet the work of this American talent. Eugene Iverd had indeed accomplished his goal in life, to be remembered as "someone who left something for other people to enjoy." 

—© 2002 by Jean Ericson Sakumura,  
Dr. Donald Stoltz and Lynda Farquhar

#### ABOUT THE AUTHORS

**Jean Ericson Sakumura** was born in 1933 in Erie, Pennsylvania, the youngest child of George and Lillian Ericson. She was named Mary Jean Ericson and always called simply "Jean." Jean was just three when her father died. To prepare this material Jean wrote for many documents—birth certificates, school transcripts, military records, personnel records, and poured through old family documents. From these records she called the bones of this story, but its flesh and heart are from family love. In addition, many relatives sent incidents to include. Jean is a retired nurse and health care administrator who lives in Overland Park, Kansas with her husband, Joseph Sakumura, Ph.D. They have four adult children and fifteen grandchildren. It was her grandchildren's request for her to "write a book about Eugene Iverd" that first started her thinking about this project.

**Dr. Donald R. Stoltz** was born in Philadelphia, Pennsylvania and was educated in that city. He has been a practicing physician in Family Medicine in Philadelphia since 1963. Since his boyhood, Dr. Stoltz has admired the art of Norman Rockwell and together with his brother Marshall, acquired an extensive collection of Rockwell art. In 1970 the brothers met Norman Rockwell and shortly thereafter co-authored the very successful three-volume set of books entitled "Norman Rockwell and the Saturday Evening Post." This set has recently been reprinted as one large coffee table volume. The brothers also authored "The Advertising World of Norman Rockwell." In 1976, the Stoltz brothers founded the Curtis Center Museum of Norman Rockwell Art in Philadelphia, and Don became Chairman of the Board.

**Lynda J. Farquhar, Ph.D.** is Eugene Iverd's oldest granddaughter. She is the daughter of Ruth Ericson Sonnenberg, George Ericson's oldest daughter. She is married to William W. Farquhar, Ph.D. and is the mother of two children, Lisa and Shauna, and six step children, Roger, Linda, Jacquie, Jim, Steve and Mark. She has eleven grandchildren. She has had a long career as an administrator in the College of Human Medicine and is a full professor in the medical school. She is also an avid collector of Iverd works and is committed to preserving his legacy. She has embarked upon a quest to collect all the magazines that were graced by Iverd covers, currently she has 59 with less than a handful to go.

# THE SATURDAY EVENING POST

An Illustrated Weekly  
Founded A.D. 1728 by Benj. Franklin

Volume 211, Number 1

AUGUST 1, 1936

5c. the Copy



BEGINNING IN  
THIS ISSUE SPOTLIGHT—By CLARENCE BUDINGTON KELLAND

The Saturday Evening Post, August 1, 1936



*Self-Portrait, circa 1930s. Oil on canvas*

# Eugene Iverd Published Work 1924-1936

## MAGAZINE COVERS

### THE SATURDAY EVENING POST

Date	Title of Cover
3/13/26	The Accordion Serenade
4/17/26	The Lost Baseball Game
1/15/27	Snow Fort Under Siege
6/25/27	Last Day of School
7/30/27	Fishing from the Raft
10/1/27	View from the Telephone Pole
10/29/27	Witch in Demon Skies
3/3/28	Snowskier Tumbles
7/28/28	The Hand Made Boat
9/15/28	A Kite to Catch the Wind
11/17/28	Uncle Tom's Cabin
2/4/28	The Ice Boat Run
1/19/28	Clearing the Ice
4/26/30	It's a Home Run
11/15/30	The Flying Tacke
1/3/31	Snow Shoveler for Hire
2/21/31	Campfire on Winter Lake
8/27/32	The Young Scientist
6/11/32	Day Dreamer
1/7/33	Moonstruck
3/24/34	The Portage
6/24/34	Iverd's Boats
7/21/34	The Skinny Dippers
8/18/34	The Star Pitcher
10/6/34	Dueling Harmonicas
11/3/34	The Pumpkin Lighting
11/17/34	Hail to the Football Hero
6/22/35	Swing to the Skies
8/1/36	One Last Summer Day

### THE CHRISTIAN HERALD

Date	Title of Cover
3/15/24	The Woods are Lovely
11/22/24	Evening Prayer
1/17/25	Homeward Bound
1/31/25	Old Mill at Sundown
9/11/26	Ladies of the Forest
12/27/26	Thanksgiving Prayer
12/10/27	Grandmother Remembers
10/35	Our Father who Art in Heaven
12/36	Children in the Christmas Glow
	Sundown
	Stream in Winter

### PROGRESSIVE FARMER

Date	Title of Cover
7/36	The Crest of Daisy Hill

### THE ELKS

Date	Title of Cover
11/28	The Football Hero's Hug

### THE AMERICAN MAGAZINE

Date	Title of Cover
4/32	Someday I'll be a Pilot
1/33	Counting the Days

### LADIES HOME JOURNAL

Date	Title of Cover
12/33	Hark the Herald Angels Sing
5/34	The Butterfly Girl
9/34	His First Day of School
12/35	"He Came!"

### LII DIVIDER

Date	Title of Cover
12/35	Xmas Light in Children's Eyes

### MCALLS

Date	Title of Cover
8/33	Swimming in Green Waters
9/35	The Young Chef
1935	Out to Play Football

### FARM JOURNAL

Date	Title of Cover
10/36	The Apple Girl

### SUCCESSFUL FARMING

Date	Title of Cover
5/30	Family in Flower Fields
6/31	Going Fishing with Grandpa

8/31 Crossing into Safety

9/31 Paul's Plow Horse

### FARMER'S WIFE

Date Title of Cover

9/35 Love Letters

10/37 A Walk in the Forest

### PLUMBERS JOURNAL

Date Title of Cover

8/1/27 Bath and Shower

### U.S. ARMY MAGAZINE - REVIELLE

Date Title of Cover

5/8/19 "Watching, Waiting, Quite Alone"

— "These are the Times that Try Men's Souls"

— "Victory Parades of the First Division"

5/22/19 "Atta BOY 11"

— "Footsteps"

— Shows troops going through mountain pass

— Shows Indian Scouts looking down on river

1919 "Beyond" shows man and woman in graveyard

— "His Heritage" shows grandfather watching grandson looking at boat, "the League of Nations"

### ADVERTISEMENTS

#### MONARCH FOOD ADS

Date Title of Advertisement

SEP 1929 Fresh from the Garden

SEP 1929 Laughing Boys Faces

SEP 1/5/29 Sleigh Bells Ring

SEP 2/2/29 The Model Airplane

SEP 3/2/29 Climbing the Ski Hill

SEP 4/27/29 Cane Pole Fishing

SEP 6/22/29 Childhood and Sunlight

SEP 7/20/29 Here Comes the Food

SEP 11/9/29 Asleep at His Post

SEP 1930 Strong Men

SEP 1930 Tom, Dick and Harry

SEP 2/1/30 Boy Gazing into Fire

SEP 3/1/30 The High Wheeler

SEP 5/24/30 Taint Cold Come on In

SEP 6/21/30 Scout Camp Lunch

SEP 8/16/30 The Globe Spinners

SEP 9/13/30 Get your Circus Tickets

SEP 10/11/30 May we have a Bite to Eat

SEP 11/8/30 Football Tussled

SEP 12/6/30 Grandfather's Workshop

SEP 1931 Cowboys and Indians

SEP 1931 Monarch Makes the Best

SEP 1/3/31 Resolved Next Year that

SEP 1/31/31 The Snow Globe

SEP 2/28/31 The Fish Wouldn't Bite

SEP 3/13/31 Grampa and Scout

SEP 4/25/31 Can Boys Stay for Dinner

SEP 5/23/31 Junior Patrol

SEP 6/20/31 Boys Wanted

SEP 7/18/31 The Treasure Hunters

SEP 8/15/31 Pillow Fight - Wake Up

SEP 10/10/31 The Fort Builders

SEP 12/31 Boy with Lantern

### CAMPBELL SOUP ADS

Date Title of Cover

SEP 3/26/32 We Walked in Fields of Gold

McCalls 4/32 We Walked in Fields of Gold

Delineator 4/32 We Walked in Fields of Gold

SEP 5/7/32 Girl with Yellow Scarf

GH 7/32 Girl with Yellow Scarf

SEP 6/11/32 Fence Sitters

SEP 8/13/32 The Perfect Oval

SEP 10/29/32 The Pink Hair Bow

SEP 5/13/33 Girl with Blue Coat

SEP 5/26/33 Does He Like Butter Too?

SEP 6/24/33 Sunshine Girls

GH 6/33 Sunshine Girls

SEP 7/22/33 The Great Lakes

Delineator 8/3 The Great Lakes

SEP 8/22/33 Surf and Sunshine

LHJ 11/33 The Football Boyfriend

SEP 10/14/33 The Football Boyfriend

SEP 11/13/33 I'll Race You Home

SEP 3/31/34 Little Beauty and Soup

GH 4/7/34 Little Beauty and Soup

McCalls 3/34 Three Kids on a Sled

SEP 1/26/35 Siblings and Soup

SEP 6/22/35 The Straw Hat Summer

SEP 9/14/35 Like a Bowl of Sunshine

### CHIPSO SOAP ADS

Delin 10/32 Boy with Tom Sleeve

Delin 1/33 Girl with Tom Sleeve

Delin 2/33 Boy with Airplane

### EYE STRAIN ADS

SEP 3/14/36 Blonde Braids

SEP 9/19/36 Crossing Guard

### IVERD MODELS

Angert, Sheila Doyle

Ardington, John

Bakely, Newton

Bartley, Eugene

Bello, Dick

Bengtson, Signe Erickson

Berman, Lucille Stafford

Betts, Robert

Bingler, Margaret Abbott

Bliven, Andrew

Bliven, Floyd, Jr.

Brook, Allene Skinner

Burton, Emma

Carlson, Don

Chrisman, Earl

Coffen, Louisa Bliven

Danbom, Marion Bole

Dear, Elmer

Dear, John (Dick)

Dick, Marilyn

Dwyer, James

Ericson, George, Jr.

Ericson, Helen

Ericson, Lillian

Fairgairn, Oscar

Gaimler, Merle

Gillette, Bob

Grove, Fred

Guthrie, Richard

Haendler, Phillip

Happelt, Charles

Harrigan, Ann Schrecongost

Harrington, Don

Hartline, Melvin

Hoffenberg, Marvin

Hoffner, Billy

Jones, Frederick

Kime, Emma

Korn, Louise Kingbury

Landefeld, Fred

MacInnes, Robert

McCartney, Geraldine Prescott

McLeod, Henrietta Murry

Mercer, Harvey

Mercer, Jack

Mink, Henry

Nolan, Catherine Tellers

Petre, Joan

Phillips, Parke

Price, Tom

Reed, Emaile

Sakumura, Jean Erickson

Schauer, Edith Hopkin

Schlindwein, Lorraine Dart

Schrecongost, Jack

Scott, Margaret Bliven

### LITHOGRAPHS

1. "Admiration" 1937, K 32601 (girl gives boy a flower in garden) - published as advertisement

2. "Children Wading" (kids wading in a forest stream) - published as a calendar

3. "Fairy Tales" (little girl reading a book called "fairy tales") - published as a calendar

4. "Faith", K 32484 (boy on top of hill with dog) - puzzle and advertisement for toothpaste

5. "Happy Days", 867K (girl pins flower on boy)

6. "Huckleberry Finn" (boy on raft floating down river) - published as a calendar

7. "Inspiration" G 18331 (young artist at work)

8. "Just Wait 'till I Grow Up" G 13329 (sister tags after big brother who is going fishing)

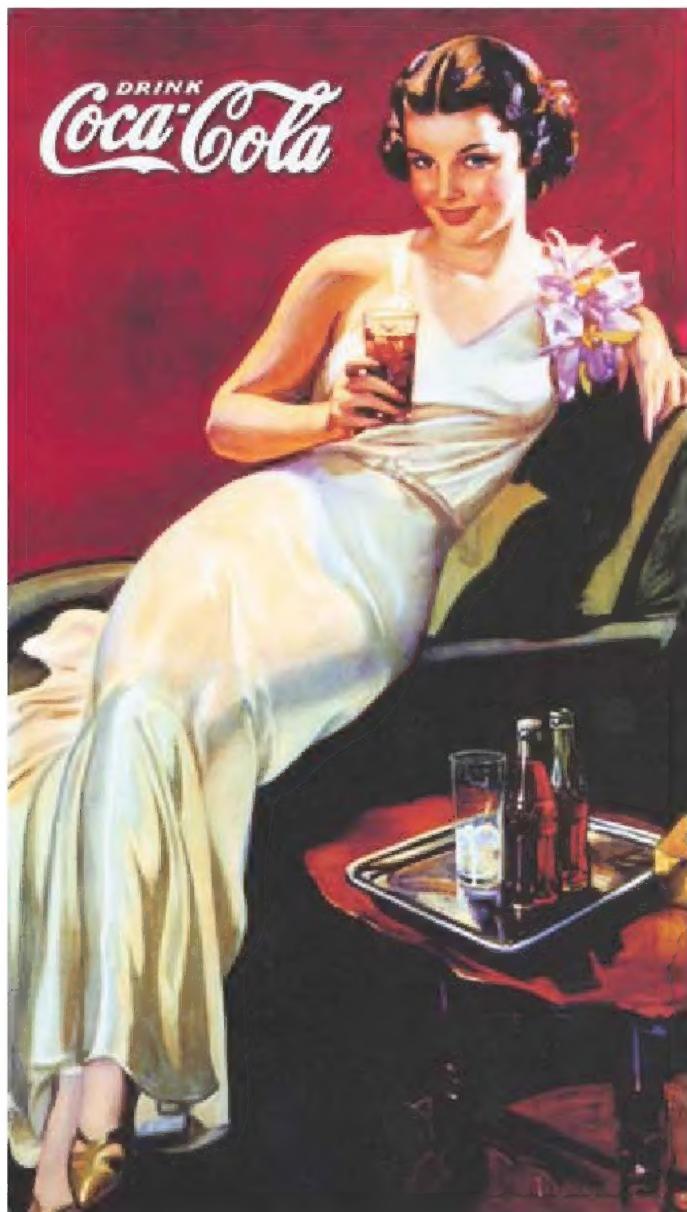
9. "Looking Forward", G 13258, 11/4/33 (boy bids farewell to parents)

10. "New England Fishing Boats" 890 (boats at harbor)

11. "Old and New" 8/6/35, 1/29/36, K 2

## Classic Coca-Cola Advertising Art Found

Hayden Hayden oil painting is discovered in a Missouri restaurant



*Coca-Cola Girl* by Hayden Hayden, 1933. Oil on canvas, 70 x 40 inches

While researching the article on Haddon Sundblom in issue #1, I made a startling discovery. I was listening to a 12-year old audio-taped interview author Bill Vann had conducted with a former executive of D'Arcy Advertising. It seems that one day this executive had gone out to eat at a restaurant in a small town just outside of St. Louis, and "I'll be damned," he said, "If there wasn't an original Haddon Sundblom picture hanging right there on the wall!"

I leaped out of my chair headed straight for the place. Yes indeed, on the wall was a large oil painting, an image I recognized from the cover of the recent book *Coca-Cola Girls* from Collector's Press. Only this painting was in very bad shape.

The bar owner had purchased the work in the 1970s from a former D'Arcy staff artist, an old man then in his 80s. The owner was looking for a traditional nude for his bar, and after showing him this painting, the artist offered to make some "artistic changes." The painting never made it behind the bar (it was too big to fit), but now decorates the restaurant.

The painting is not by Sundblom, but was painted by Hayden Hayden in 1933. The original poster shows Hayden's signature. The existing canvas has been cropped, so this portion is no longer visible. While now in poor condition, with the proper restoration it's possible she could be returned to her former glory. 

— Dan Zimmer

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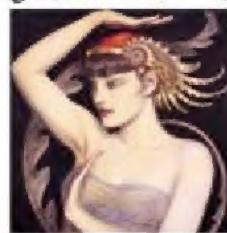
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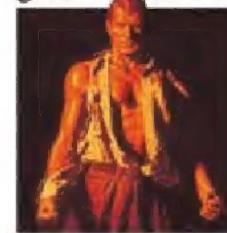
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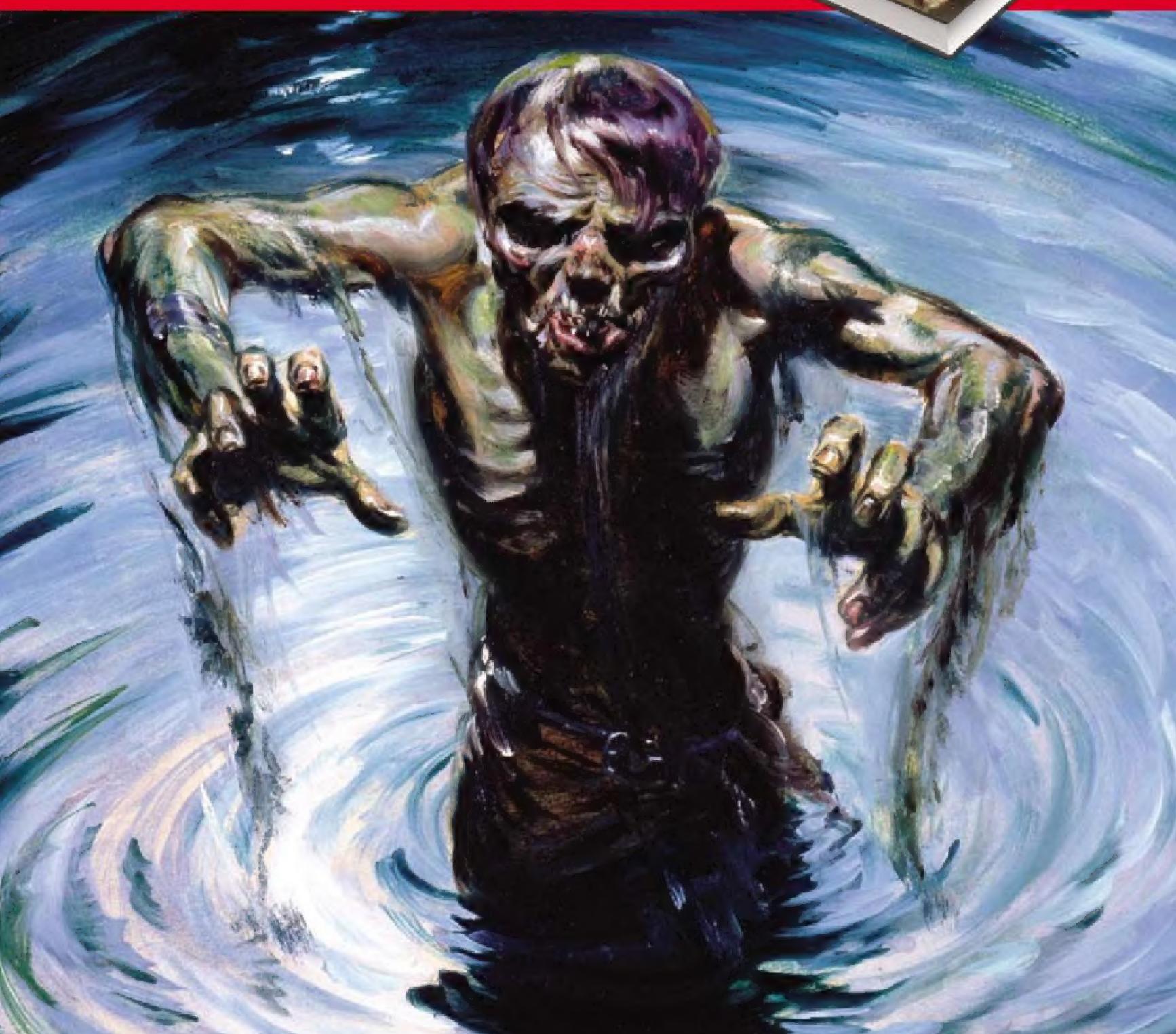
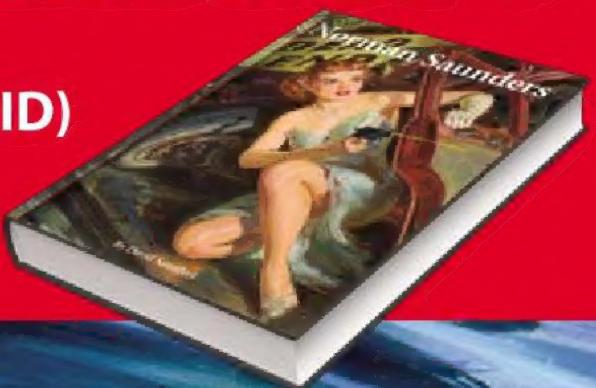
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